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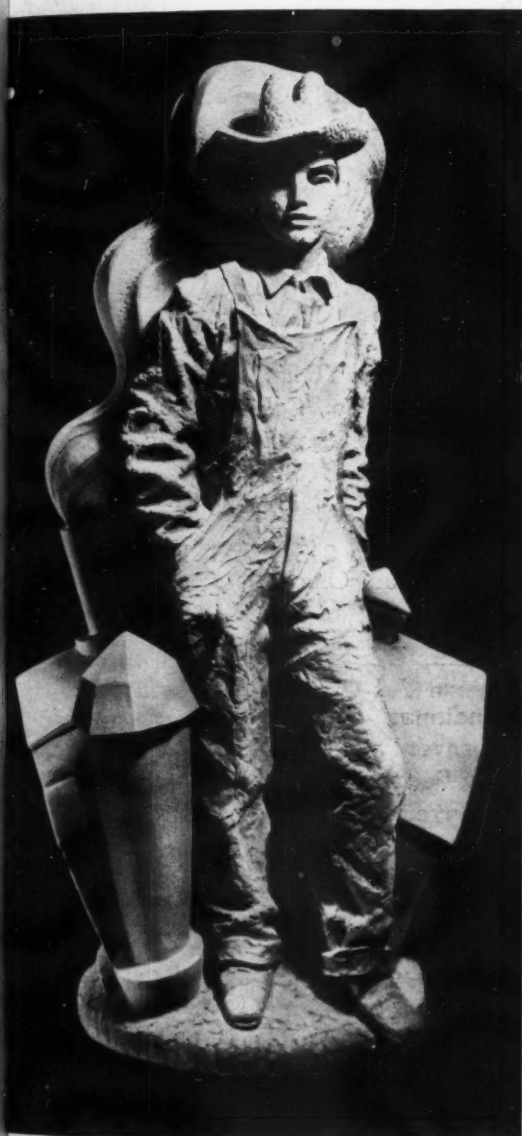
# DESIGN

Vol. 41

*January, 1940*

No. 5

AMERICAN AGRICULTURE    AMERICAN CONSUMER    AMERICAN    LABOR



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# DESIGN

VOLUME 41

NUMBER 5

JANUARY, 1940

## COVER DESIGN

Sculpture by Waylande Gregory  
for New York World's Fair

## ART AND THE INDUSTRIAL ARTS

By Felix Payant

7

## COMMUNITY ART ACTIVITIES

By Eugene E. Myers

8

## FABRIC PRINTING THROUGH A SILK SCREEN

By Walter Karl Titze

11

## DESIGN OF THE ALPHABET

By L. Harl Copeland

12

## JAPANESE CHILDREN'S DRAWINGS

By Hans Felix Kraus

16

## COSTUME JEWELRY AT LITTLE COST

By Ethel Bouffleur Behncke

18

## SCULPTURE BY WAYLANDE GREGORY

20

## DESIGNS FROM DISNEY

By Patricia Hagan

22

## PLEXIGLAS SCULPTURE

24

## GRAPHIC ARTS PROCESSES

26

## HOW TO MAKE A MONOTYPE

By Marjorie Benke

27

## MOTION PICTURES

Conducted by Elias Katz

28

## WHAT'S GOING ON?

By Blanche Naylor

30

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# ARTS ASSOCIATIONS MEETINGS

The time for the annual conventions of the various arts associations is rapidly approaching, and for the information of those who wish to attend, those who cannot attend but are interested in the activities of the associations, and those whose knowledge of their purpose is incomplete, we are publishing information concerning the dates, headquarters, and officers for the 1940 conventions.

Through discussion, lectures, displays and exchange of ideas at the annual conventions, the art teacher and student may obtain a wider knowledge of activities in his own and other areas, and a broader and more stimulating outlook toward his own work. Benefits are not derived alone from the yearly meetings, for the associations sponsor research and offer year-round service in the publication of bulletins and other information.

All art teachers are urged to join the association in their section of the country. Whether or not you are able to attend, your membership will aid the officers and committees in developing a closer cooperation among art educators through the services of the organization.

For further information concerning membership, privileges, or other details, write to the Secretary of your Association.

## EASTERN ARTS ASSOCIATION

**President:** Aimé H. Doucette, Department of Art Education, State Teachers College, Edinboro, Pennsylvania.

**Vice-President:** Elmer A. Stephan, Director of Art Education, Public Schools, Pittsburgh, Pennsylvania.

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The 1940 Convention of the Eastern Arts Association will be held at the Bellevue-Stratford Hotel in Philadelphia, March 27-30.

Membership in this association includes Active Membership for those who are concerned with the teaching of

art or interested in its promotion. Associate Membership is available for teachers of other subjects and other interested persons who are not regular teachers of art. In 1936 a Junior Division was formed for students who are in the period of preparation to become teachers. Membership in these three divisions in 1939 reached over eighteen hundred; the goal for 1940 is two thousand members.

In 1938 Eastern Arts began the custom of giving annual Gold Medal Awards for "long and distinguished service in the field of art education" and Silver Awards for "creative and distinctive contributions in the field of art teaching."

This year will mark the thirty-first anniversary of the organization, and it is hoped that every teacher who can possibly do so will join and attend its meetings.

## WESTERN ARTS ASSOCIATION

**President:** B. N. Hastings, Department of Industrial Art, George Peabody College, Nashville, Tenn.

**Vice-President:** Mrs. Bernice Setzer, Assistant Director of Art, Des Moines, Iowa.

**Secretary-Treasurer:** Harry E. Wood, Director of Fine and Practical Arts and Vocational Education, 5215 College Ave., Indianapolis, Indiana.

**Auditor:** George H. Hargitt, Supervisor of Industrial Arts, 6522 Itaska, St. Louis, Missouri.

**Council Members:** Jane B. Welling, Chairman, Detroit, Mich.; Elizabeth Gilmartin, Toledo, Ohio; Anna Dunser, Maplewood, Mo.; Edwin Ziegfeld, New York City, George E. Capeller, Chicago, Ill. Ex-officio: B. N. Hastings, Mrs. Bernice Setzer.

The general headquarters for the 1940 convention of the Western Arts Association will be the Netherland-Plaza Hotel, Cincinnati, Ohio, with the Gibson Hotel as headquarters for the Industrial Arts Division. Meetings begin on Wednesday night, April 17, and continue through Saturday afternoon, April 20.

In addition to its Active and Associate Memberships, Western Arts maintains a section for Young Teachers and Students, and a Catholic Art section. Special programs are being planned for both the latter groups at the 1940 convention.

Set aside April 17 to 20 to attend the convention in Cincinnati. This promises to be an outstanding meeting, and if you have any suggestions which might add to the general



interest, the officers would like to know about them. Miss Marion Miller, Director of Art, Denver, Colorado, is the general program chairman, and Mrs. Bernice Setzer is advisor to the program committee.

## PACIFIC ARTS ASSOCIATION

**President:** Margaret H. Erdt, Supervisor of Art, San Bernardino City Schools, San Bernardino, Calif.

**First Vice-President:** Miss L. Elston Glenn, Assistant Supervisor of Art, Pasadena, California.

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**Third Vice-President and Chairman of Membership:** Irving Smith, Glendale Junior High School, Glendale, California.

**Fourth Vice-President and Legislative Representative:** Florence Norse, Supervisor of Art, Riverside County Schools, Court House, Riverside, California.

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The 1940 Convention headquarters of the Pacific Arts Association will be the Vista Del Arroyo Hotel, Pasadena, California. This meeting will be held on April 4, 5 and 6. Pasadena as the hostess city will do everything possible to make this an outstanding conference. The Vista Del Arroyo Hotel, the Chamber of Commerce, the Board of Education and Superintendent of Schools, will do all they can to assist the officers, and are in hearty cooperation with them in plans for making this a most informative and delightful conference.

The territory covered by this Association includes the seven western states and the Hawaiian Islands. All art teachers in this area are urged to join and attend if possible.

## PICASSO EXHIBITION ANNOUNCED

The Art Institute of Chicago has just announced an exhibition of paintings by Pablo Picasso to open February 1, 1940. Nearly all the European collections of Picasso's work for the exhibition were landed in New York fully a week before war was declared.

This exhibition promises to be the greatest showing of the work of this outstanding master ever held in the United States. All the key pieces in the world will be brought to Chicago.

## PHOTOGRAPH CONTEST

Joseph Downs, Curator of the American Wing, Metropolitan Museum of Art, Mrs. Harry Horton Benkard, collector, and Harry T. Peters, author of *Currier & Ives, America on Stone*, and *California on Stone*, will be the judges of a photograph contest announced today by The Magazine Antiques. A first prize of \$25, a second prize of \$15, and a third prize of \$10, are offered for the best unpublished photographs of authentic antiques. The contest opened December 1 and closes February 1. Pictures may show an individual piece of old furniture, pewter, silver, glass, or other object of art; an arrangement, or a complete interior, however, will offer greater opportunities for artistic and imaginative composition.

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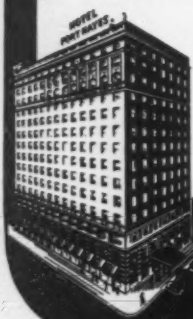
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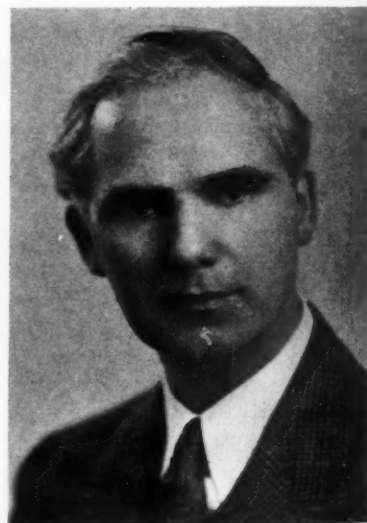
F. ELIZABETH BETHEA is unquestionably a salient factor in art education in the South. Except for an absence at Columbia to obtain her M.A., the greater portion of her schooling and career interests have been devoted to the welfare of art in the South. She has been president of the South-eastern Arts Association, chairman of art of the Louisiana Parent-Teachers Association, and art chairman for Louisiana of the National Education Association.



Miss Bethea is extremely active in an advisory as well as dynamic capacity for art education. She has held a position with the Louisiana Polytechnic Institute for several years and has been a tireless enthusiast for the promotion of art education via

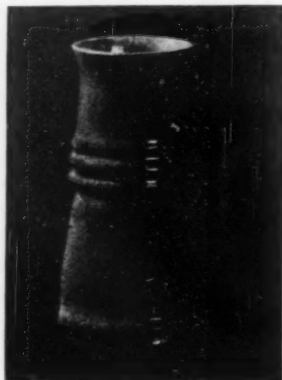
parent-teachers associations and art commissions, and a bond of unity in art between everyday life and the school.

ALFRED HOWELL, Director of Art in the Cleveland, Ohio, public schools, is not only an educator of note but a producing artist. Before coming to Cleveland and while Director of Art in the Technical School of Toronto, Canada, he was engaged in the design and execution of many pieces of monumental sculpture. His commissions include those in such Canadian cities as St. John, New Brunswick; Sault Ste. Marie; Oshawa; Guelph; Pembroke; and St. Catharines. In addition to his position as Director of Art in Cleveland he also is Professor of Art at the Western Reserve University of that city.



He has done much toward making art function in community life, and recently has brought about a splendid cooperative program in which the Cleveland Museum of Art, the Cleveland School of Art, and Western Reserve University joined toward a better understanding of art in the city of Cleveland. Mr. Howell at present is interested in developing the possibilities of the radio as a means of art education. Art appreciation programs are thereby presented to pupils of elementary and high school grades. We know of no city in America where the general population is more art conscious than in Cleveland. This is largely due to the unified objectives of the art institutions and schools of the city. In this outstanding municipal program Mr. Howell's personality and leadership have been strongly felt.

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# ART AND THE INDUSTRIAL ARTS

This is an appropriate time to take stock of what is going on in the art and industrial arts departments of our public schools. Are they living up to the educational standards of the day? What are the educational objectives as far as these departments are concerned? What have we a right to expect the art department to do for the individual himself, the school as a whole, and society, in which the individual must find his place? We may turn to the industrial arts departments and ask similar questions. In so many cases it would seem that the standards of the two different departments have little, if any, relation to each other.

It is a serious matter if the objectives of these two departments mean nothing more than participation in novel techniques largely controlled by the instructor with little, if any, concern for individual development. Every teacher of art or the industrial arts from the primary grades to college should accept the responsibility of making the work in his department justified with the expenditure of public funds, particularly at a time like this when non-essentials are being curtailed.

While we have not the record of a great number of cases on file that may be presented here, it is rather generally understood that there are still many art teachers whose main ambition for their classes seems to be the production of a handsome exhibition at the close of the term. This exhibition frequently consists of little more than enlarged copies of pictures cut from magazines, or enlargements in color of photographs that strike the fancy of the teacher or pupil, or both. Picture-making here seems to be the acme of attainment. Very little creative expression is permitted and scarcely ever is a thought given to work with three-dimensional material or the actual creation of an object other than a picture to be framed.

In the industrial arts department in a great many places absolutely no experimentation with the quality of materials and the possibilities of construction is permitted. Functional fitness, an important item today in the construction and selection of objects, is scarcely ever given a thought. Work from blueprints provided by the teacher precludes any creative act or play of the imagination on the part of the pupil. Such matters as proportion and restraint of decoration are considered so unimportant that the results have little to commend them but a display of skill and ability to follow blueprints. All of these seem to have secondary place among those objectives considered important by the best educators today.

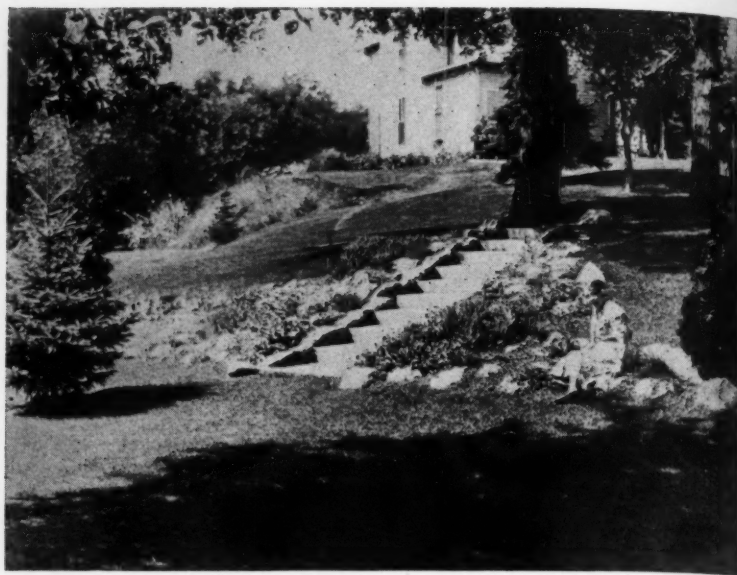
If the matter of appreciation of art in its application to living in general, and art in its specific application to the various phases of industry is to be accomplished in our schools, is it not imperative that children develop the habit of tackling a real life problem creatively? If the work to be done is nothing more than something the teacher considers novel, and is entirely removed from anything that the pupil is concerned with, there will be a wide gap between the pupil's will to do something real and what he actually devotes his time to in order to satisfy the teacher. This can be considered nothing more than stultification of valuable mental assets. A great deal has been written of late about schools and teachers who prevent children from learning. This is a serious matter for us to consider, particularly those of us interested in the creative arts.

What, then, may be done by the art and industrial departments that they may function best in the educational set-up today? Certainly it is within their power not only to play their part in the whole picture, but to lead the way toward realizing those results considered paramount by education. No longer is education concerned with the development of intellectual powers at the expense of everything else. No longer are children expected to do abstract thinking and memorize abstract principles without experiencing. No longer is the individual considered to be without emotions. These are new responsibilities that fall upon the teacher.

The modern educator realizes that no other area in the school life offers what the arts have offered toward an all-round development of the individual. Whether it is a matter of creating a picture with paint on paper or creating some important object in wood, the three important factors should enter. By actual physical contact with materials to be used and the manipulation of them, the physical being of a child comes into play. By the solution of such problems that may arise in the course of the creative attack of a problem, the intellectual make-up of the individual is given wholesome exercise. If the job to be done is taken from the individual child's point of view and he is allowed to have some feeling in the matter of the way the thing is done, there may be possible considerable play of emotional overtones. Certainly the arts must be considered as largely concerned with emotional expression. And anything carried on in the name of the arts in education has this quality to consider.

Besides the question of the creative arts and the individual there is much to be said regarding the place of art and industrial arts in the life of the school community. Certainly as far as a child is concerned, the school and all that it implies is an important community in which he spends an important part of his life. Is it not essential that the work of these departments should be seen and felt throughout the school as a whole? Is it not logical to expect that the art expression of the pupil-citizens of this school community should have consideration in the front halls and various other locales on a par, at least, with the all-too-frequent second rate prints of second rate pictures so popular in the public school atmosphere? Art teachers and teachers of the industrial arts have a joint responsibility of realizing for the school and education in general most valuable ideals. This should impel them to work closer together and destroy the gap that so frequently exists between them and prevents them from the valuable contribution to be made not only to education, but to society as a whole.

*Felix Payant*



Photos Courtesy Grand Forks Herald

Landscaping, the result of a community lawn beautifying program in Grand Forks, North Dakota.

# COMMUNITY ART ACTIVITIES

By Eugene E. Myers

Director of Art Education, State Teachers  
College, Mayville, North Dakota

If, in strolling down the avenue, you were to ask the first ten people you met, "What is Art?" or, "What do you think of in terms of art?" do you suppose that these ten persons would give similar answers? No, you would get as many answers as people questioned. I am prone to believe, however, that most of them would reply that "Art means fine painting, etching, drawing—finished sculpture." Most people do not interpret art in its broadest sense—they do not see how it applies to their everyday experiences. There is a splendid opportunity for wide-awake art teachers to do much in popularizing a broader conception of art in their communities.

The Owatonna, Minnesota, Art Education Project conducted by the Art Department of the University of Minnesota has shown us the type of art activities which the typical community seeks. This survey is of great help to art educators in developing a practical art curriculum. It has shown that the art curriculum must start from definite community and human needs. During this survey various interviews and casual visits in homes, gardens, and places of business showed that the community was interested in planning their homes, planning the space around the houses wisely, locating their garages, planting the right kind of shrubbery in the right places, developing rock gardens, arranging the interiors of their homes, making curtains, etc. They also wanted to increase their enjoyment of the movies and learn to appreciate contemporary functional trends in industrial art. Their interest in active work with art media of various kinds was not as keen. The survey showed that people are more interested in their homes, business, common recreation, clothes selection and other factors contributing to and making up community life.<sup>1</sup>

This illustrates that our art programs should consider all facts of life involving art. Specialized art programs providing only special technical skills must be broadened to meet community needs. Then the art program can become truly functional.

People today are realizing that participation in the arts has no definite implications in an occupational sense. It is desirable for every one to have experience in handling art media. This experience will help one to gain a better appreciation and understanding of the artistic work of others. We might briefly say that desirable aims in a well-balanced art educational program for school and community alike are three-fold:

1) First Aim, Development of Intelligent Art Consumers and Reflective Art Spectators.

This aim, that of developing intelligent art consumers and reflective art spectators, concerns itself with helping people solve typical community problems as are shown in the Owatonna Project. It includes understanding fundamental standards of art values and applies art principles and ideals to the materials and situations of everyday life—those found in home, school and community. It develops refined tastes through the careful selection of artistic house furnishings, pictures, and an understanding of color harmonies. It aims to make of people intelligent consumers of the products of art. The fact is recognized that most people will express themselves as critical and analytical consumers and not as producers of art goods. Art education must provide a critique for developing in students an objective judgment so that they, as observers and users, can really see and be critical. When such simple principles as unity, rhythm, emphasis and balance are understood, they can be applied to everyday experiences.

2) Second Aim, Development of Expression.

All normal people have a gift for art. This second aim concerns itself with developing that gift. Art should help people find opportunities to create or to gain experience working with media for their enjoyment. The aim here is to teach simple principles of art so that they can make themselves understood more quickly and more fully by rapidly sketching graphically their thoughts. Here are opportunities for people to express themselves artistically in a more dynamic way than through consumer expression.

<sup>1</sup> Melvin E. Haggerty, *Art a Way of Life*, 1935, University of Minnesota Press, Minneapolis, Minnesota.  
Melvin E. Haggerty, *Enrichment of the Common Life*, 1938, University of Minnesota Press, Minneapolis, Minnesota.



We know that art furnishes a greatly-needed outlet—it acts as a balancing activity. Art provides for expressions and self-realization. Today we are in a period of economic and social unrest, a period of technical development which does not give an opportunity for man to express himself creatively in his work. Today is also a period of passive entertainment. For persons who are emotionally unstable, art serves as a means of getting to the bottom of the trouble. Creative art experiences contribute materially in building up self-confidence in all children and adults. Thus we can conclude that if art is a curative it is also a preventive. This consideration alone should make a community art program imperative.

### 3) Third Aim, Vocational or Utilitarian.

There will be some people showing great potential skill and interest; this vocational or utilitarian aim is concerned with giving these people opportunities to employ their talents to the utmost. They will ultimately find opportunities for expressing themselves in fine and commercial arts.

In developing an art consciousness in a community one may enlist the aid of the radio, the newspaper and the movies, and the clubs in the community. The plans for an art program for any group will be tempered by the aims and needs of the organization and by the interests and talents of the members. Clubs may sponsor or arrange for style shows, arrange snow sculpture contests, secure complete programs from the major radio companies and publicize the art, music, drama programs and other cultural discussions. They may arrange for a picture lending art service in connection with the city library. They may bring in specialists in various art fields for talks and demonstrations. For example: the homemakers can learn about the beauty in preparing, arranging and serving foods. In most states the agricultural colleges have divisions of home economics that will send out competent speakers and demonstrators on home arts.

Clubs may be encouraged to put more art into their various publications by using linoleum block prints and designs and modern layouts. Publishers found out early that modern layouts, type, bindings, etc., are making their books more saleable.

Any group may be encouraged to organize a series of forum discussions. That people like the public forum is shown by the rapid growth and the enthusiastic reception it has invariably had whenever and wherever it has been introduced. In many communities the art forums have been among the most successful and most enthusiastically received.

Over one hundred paintings were exhibited in Bloomington, Illinois, last March. A committee of citizens in this corn-belt city became interested in art and borrowed over \$2,000,000 worth of paintings from various museums. School children and adults alike from that community and dozens of surrounding towns were stimulated to see the show through a fine publicity program conducted through the newspapers, clubs and schools. The exhibit was a huge success and promises to become an annual affair.

This is a step in the right direction, but that there is also a fallacious aspect which must not be overlooked is shown by the quoted remark of a friend of mine, "If more towns were healthy places for art, it wouldn't be necessary to do this sort of thing," and, "It's not a panacea for ills to bring in a Rembrandt."

Many things other than paintings can be obtained which make a good show and interest the community. Old art objects combed from a community or exhibits of student art work will make a good beginning. There are many traveling exhibits which one can secure easily with little expense. The Museum of Modern Art in New York City—primarily a laboratory of the arts and not a museum—will send out movies, books and other materials when called upon. Artists are usually willing to send out an exhibit of their work.

In Fargo, North Dakota, the Fine Arts Club brings in work by North Dakota artists, and each year they sponsor

a large, state-wide exhibit. This exhibit has grown in size tremendously and draws huge crowds. The club finds a warm response from the local stores who welcome this opportunity to display pictures in their windows and from one of the hotels whose lobby is used for the main display.

Very often at house parties art activities such as finger painting, modeling, making hats or costumes out of scraps, or discussion of art current events will stimulate interest in art. Simple art activity such as this may easily promote a lasting interest.

Children and adults alike love the ever-popular amateur plays. These may be community enterprises with everyone acting and participating in some way. The whole thing—acting and scenery alike—will challenge the inventiveness of the participants. Props will be found in basements, attics and closets. Merchants will give old window trimmings and boxes. Scenery can be cut from wall board and painted with tempera paint, finger paint, or calcimine. Amateur theatricals do much in preparing an individual to better appreciate the performance of professional actors.

In the Mayville College Annual May Fete, music, drama and art students cooperate to write and direct a splendid creative effort. They enjoy arranging lights, making costumes, scenery and decorations and are contributing towards something for actual use.

Among the many community art programs, we might note those in Madrid, New Mexico; Louisville, Kentucky; and in Minnesota.

Madrid, New Mexico, a mining town in the Rockies, is situated in a mountain valley. Each Christmas season the townspeople put on a pageant of grand Biblical scenes in the mountains relating the story of the birth of Christ. The townspeople also decorate their houses with Christmas trees and lights. The roof of the school is decorated with huge cut-out reindeer and a Santa Claus and his sleigh. A large empty lot is transformed into a manger with real sheep and burrows, including, among other things, cut-out figures of the Three Wise Men. This special Christmas season pageant draws huge crowds and large amounts of business; and it provides no end of good cheer and satisfaction to everyone in the community as everyone participates in building and arranging the pageants. From such small beginnings it is conceivable that such a pageant may become as famous as the historical pageant at Oberammergau.

Decorating for the Christmas season and other seasons of the year has become fairly common in America. In our community in the northern part of the country, very few homes are found without some exterior Christmas decoration, and some are amazingly well decorated. Christmas Eve finds the streets filled with people who have come out to see the decorations. Those considered best are awarded special prizes.

In Minnesota, as in many other places, one of the scenic drives along the lakes and woods was in danger of becoming cluttered with commercial advertising signboards. A group of citizens got together and aroused public opinion so that the signs were removed and real attention was given to reforestation.

The art center in Louisville, Kentucky has developed because of an active community demand. Its art program fills a need in the community life of the city of Louisville. In 1921 a small handful of people, mostly adults interested in crafts, gathered in a private home. They centered their attention especially on creative effort in art projects of various kinds. Two years after the group organized, they were invited to exhibit their work. The creative work was so well received that from this point the success of the group was assured.

Lewis Mumford, in his *Culture of Cities*, lists certain significant points in connection with the sensory responses in seeing and living in a town. He points out that the everyday education of the sense must be the groundwork for all higher forms of education, and, when it exists, courses in art appreciation are not needed. If a desirable environment



Students in a painting class conducted by the WPA Federal Art Project at the Brooklyn Hebrew Orphan Asylum.

is lacking, he further adds, even the purely rational and signific processes are partly starved—verbal mastery fails to make up for sensory malnutrition. He further points out that if this be a key to the early stages of a child's education, it remains true in the complete educative process—the city exerts a greater influence than the school.<sup>2</sup>

One of the most important functions of the school should be to make the community civic-improvement conscious. The town is an expression of its people and will be improved when standards of the people are raised. The art teacher can help raise those standards. One way is by making art a vital part of the life of the children, and they, in turn, will convey it to their parents and friends and ultimately to the whole community. When the art teacher can awaken the people to the beauty and to the possibilities of the beauty of their surroundings they will become actively interested in improving those surroundings. Towns frequently have too many, or haphazardly placed, streets or highways which may be traffic hazards and which may use up valuable land. Groups might be interested in redesigning the city or at least in making careful plans for its future growth so that buildings and elements composing the city will be grouped according to function. This will mean that houses will be placed in residential sections and huge buildings and commercial buildings will be kept out of these districts by zoning laws. Small stores will not find their way into the front yards of houses in residential sections; tenements and shacks will be condemned and torn down, and each new building will be designed for the community itself and for its specific purpose. We may all look to Greendale, Wisconsin, and Greenbelt, Maryland, to see some of the possibilities and opportunities that lie in sensible city planning—planning based upon observed needs.

<sup>2</sup> Lewis Mumford, *Culture of Cities*, 1938, Harcourt, Brace & Company New York.

Men's and women's clubs might help in civic improvement. At club meetings of one kind or another, garden and landscape authorities could discuss plants and planting, and color combinations and arrangements. We have lawn contests each season. Several prizes are offered whereby the winners receive saplings, seedlings for hedges, transplants and bulbs from greenhouses which donate these prizes. The town is definitely becoming lawn conscious—in the past two years many home owners have even installed automatic lawn sprinkling systems. Now the people demand flowers and shrubs around the community bandstand, city hall, public library and schools. Flower shows can be an outgrowth of lawn beautifying programs. Holland, Michigan, has done much in beautifying the city through the annual tulip festival.

We must plan the training experiences of the young teachers in our schools so that they comprehend the interdependence of the child, art education and the town, and so that they realize that the teacher's work should be to direct the art interests of the school and to guide those in the community. They will then do much to interest their communities in improving beauty and safety and in fostering civic improvement.

If we expect to maintain a continued growth of our democracy, our culture, and our education, we must be alert to progress, we must be willing to keep our art program flexible, and we must anticipate needed changes. A program which includes the participation of all children and adults in community art projects will lead to an active interest and understanding of art and to a richer and a broader life.





A silk screen design by the author, suitable for draperies.

Print upon glazed chintz or oil cloth in oil base pigments.

# FABRIC PRINTING THROUGH A SILK SCREEN

By Walter Karl Titze

The art of silk screen printing is not new, but with the passing years methods, materials and mediums have been developed to enable easy and sure handling by amateurs.

Billboard advertising, display cards in street cars, show cards in department stores, decorations on glass, wood and fabrics where a "short run" machine print would be too costly, now are being printed through the silk screen stencil. Because of its commercial value, this manner of printing should be included in the art courses of our schools. It is a very practical way to apply school design problems.

The oil colors are mixed with a medium that assures the washing of fabrics without loss of color. The dyes are new and are so prepared that they work easily through the screen and can be dry-cleaned perfectly. Thus we use the dye for fabrics that are to be dry-cleaned and the oil colors for those to be washed.

The screen is made of wood, much like the frame used by artists for their canvas. Over this frame is stretched, drum tight, a bolting silk of a very fine weave. The natural filler is washed out, and when dry the design is placed under the silk. Due to the transparency of the silk, the design can be traced into it with India ink.

We now fill the mesh with a prepared filler until well covered. When dry, all parts that are to be printed a color are covered with a paste that acts as a resist to the lacquer medium used later. After all parts have been covered carefully, pass the lacquer medium over the screen with the aid of a cardboard the width of the screen. Three applications of the lacquer medium should result in a firm, thin stencil. The resist paste is now washed from the screen and the loose lacquer film is peeled away, leaving a clean-edged stencil. No other manner of making a silk screen stencil is as simple and workable as the one described.

A printing table is now prepared. It is well to secure a firm table about three yards in length to enable the printing of yardage. Cover the table top with wall-board

to make a smooth, even surface. Over this, place newspapers that act as blotters should the dye penetrate too deeply. Many methods are used to score off the table to insure true registration. One is to mark off the sides in inches and with the aid of a large T-square the screen may be moved about in perfect position. The fabric is now pinned firmly to the table.

As the dye is in concentrated form, it is mixed with a basic or clear dye until the right consistency and color value is obtained.

Place the screen upon the fabric at the desired point. Pour a small quantity of dye on the screen at the upper edge. Hold back with a squeegee. This tool is made of thick ribbon rubber, held in place by a band of wood that forms a handle. It is the exact width of the working screen. With the aid of the squeegee, pull the dye across the stencil and lift the screen up carefully again, placing it at a given point. Pull the dye back over the stencil to the top of the screen. Just enough dye should be placed on the screen to take care of about four motive prints.

Designs most suitable for silk screen printing are those that suggest stencil printing, or in other words, print designs. Designs used in weaving should be discouraged for this type of printing. Best of all are picture designs, using a simple motive, repeating and reversing to form an all-over pattern.

Glazed chintz is ideal to work upon. With the addition of metallic powder to the basic dye, amazing ideas can be created. Many colors may be printed from the same stencil by blocking or sealing parts of the design and exposing others. Wall paper printed with the dye gives a glazed design against a dull paper.

Block print effects can be secured by light and heavy pressure upon the squeegee. Oil base pigments may be printed through the same screen as described, but different mediums are used to thin and wash paint from the screen.



A Panel from Trajan's Column.

Courtesy Victoria and Albert Museum, London

# DESIGN OF THE ALPHABET

By L. Harl Copeland

This article contains important information about the design of the Roman alphabet that seems to have been known only to a small part of those in contact with lettering at any time. After studying this information, many designers can improve the quality of their own work as well as that of others, and buyers or users of lettering and type can judge to what extent their source of supply was informed and whether the design is that of a competent or an incompetent person. Ask why some letters are wide and others narrow, and few designers can give an answer, although the reasons are basic and sound.

To begin with, composition is the problem of harmonizing multiple parts to form unity, and the alphabet was successfully composed by the Romans more than two thousand years ago. This was partly accomplished by the repetition of form, and in art they thought and worked in the circle and square, choosing what they considered the easiest way. With exceptions, of course, every letter occupies a square or a half square which is two smaller squares in vertical position.

The principal reason that some letters are wide and others narrow is in the letters T, E and F. The top horizontal bar of E and F is repeated in T, and there are two ways to think of it. E and F can be considered in the half square; then the T in repeating the top bar in length will not reach the width of a square, as in figure 1. Or the T can be built the width of the square; then E and F will be wider than the half square, as in figure 2. Both ways are correct, but the two should not be mixed in the same alphabetical design. Figure 1 has an advantage over figure 2 in spacing, as there is less open area in T and L. If E and F were built wide as in figure 3, the T in relation would be over-wide and seem foreign to all the other letters. This

important information has been overlooked in the books on lettering, and will be a surprise with value to many designers. Some may assume an independent attitude and feel free of tradition, but every letter in the alphabet must be considered in relation to the others and the ideal at which to aim is the composed design that forms the best unity.

There are several laws governing the design of lettering, and to every one there is at least one exception. An important one came from using the reed pen with a squared end. Naturally, being held in the right hand, a down stroke would be wide and a horizontal stroke narrow, with the same logic being observed in the diagonal strokes. For this reason the left line in A is narrow, the right one wide, and it would be a matter of ignorance to reverse them, yet sometimes this is done. To this law there are exceptions in N and Z, which brings another rule into play.

If the law of the wide pen were absolutely observed, N would be all wide strokes and Z all narrow ones, so this problem is covered by the law alternating the hair lines with the body strokes. There is an exception to this in A, the only letter in the alphabet where two hair lines meet. In English the horizontal stroke of A could be eliminated without weakening the legibility, but the Romans were possibly too close to the Greek to change that much from the Phoenician and confuse the letter with the Greek L.

With all the ages of tradition and laws of reason the best designers will find problems of design in the alphabet somewhat puzzling. Some of these are brought out in the alphabet designs A and B for which these drawings are made. The best reasoning, it seems, would be to find the solution in another letter and in so doing gain unity as well.



A including the serifs occupies a square, and the same form inverted, without the horizontal stroke, forms the V and occurs again in W. When W is confined within the square the angles become too acute and the letter appears strained. The better solution is to repeat the angle of the V, and though the doubled form extends beyond the square it is fortunate in optical illusion, for to the eye it need not seem wider than the O.

B is a narrow letter occupying a half square, either including the serifs or not, as the designer might choose. In design A the down stroke is built on the edge of the half square, while in design B the half square includes the serifs. Principles governing B are in the S as shown in figure 4, which shows how B, P, R, S and O are related to each other in using basic elements that bind these letters in unity.

C is wide but does not occupy the entire square, being the O cut short of the right down stroke. O, while occupying a square, is not a circle because of the correction of the optical illusions at top and bottom which makes this letter higher than its width. G is C with the vertical stroke added, and with its serif, reaches the width of a square.

D including the serifs occupies a square, and in combining the straight and round strokes like B, P and R, serves in harmonizing the round letters with the square ones and producing unity.

E, F and L occupy the half square, and it is a matter of choice with the designer whether this includes the serifs or not. The horizontal bars running through on the same level as in H is another composing element that unifies the alphabet and makes another relation of the narrow letters to the wide ones. H including the serifs is a square wide, and from this it gets its proportions which should be kept when designed without serifs.

K is a square wide. In much of the old masters' work the three strokes are often joined at the meeting of the diagonal ones, causing a radical effect. This possibly came from dexterous hands doing the two diagonal strokes in one, but the letter is better when it conforms to the law of alternation. A choice of angle for the diagonal body stroke can be found in N, X or A.

N including the serifs is a square wide, which fixes the angle of its diagonal stroke. For the purpose of unity this degree of angle can be used again in K, R or Z as shown in designs A and B. In R designers find themselves at liberty to do almost anything with the diagonal, making the letter either wide or narrow or using it for a sweep into an open space.

S is a half square wide and is covered in figure 4. The top of the letter follows the small circle around into the bottom one, and from the bottom point follows the circle of the full square to the end of the letter, another composing element that relates the narrow letters to the wide ones and which master designers will show they know in designing any style of letter.

U is wide, and being a version of the Roman V form has kept a hair line for the right down stroke which seems to have been somewhat annoying, and the manuscript form has been much used instead.

M somewhat crowds the square, yet need not be over-wide. The letter basically is the V with the vertical



FIGURE 1



FIGURE 2



FIGURE 3

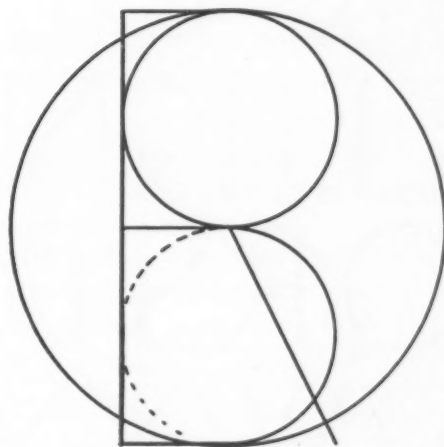


FIGURE 4

A B C D E F  
G H J K N O  
P Q R S T U  
M V W X Y Z

DESIGN A

L.H.C.

strokes added, and for this reason the center angle should always touch the bottom guide line. Not having the optical illusion of the V to correct, though having the same angle, the V within the M is smaller and makes the problem easier. The vertical strokes will easily be within the square, while the serifs might extend slightly beyond.

X has been made both ways, and in the Trajan Column panel the intention apparently was to make it a narrow letter, but with its amount of color it is better wide than narrow. Use diagonals in the H in place of verticals, and we have an X with ideal proportions. Y repeats the top of X and for this reason the hair line must slant in the same degree of angle as the body stroke or Y will look crooked. Z is a wide letter, and the degree of angle for its body stroke

A B C D E F  
G H J K N O  
P Q R S T U  
M V W X Y Z

DESIGN B

L.H.C.

may be selected from either N or X. In design A that of N is used and in design B it is related to X.

The Roman alphabet has one disadvantage in the letters being of uniform height, which produces monotonous lines. This appears to have been felt by the Romans, and is possibly the reason that we see some letters heightened, an urge that through a period of fifteen hundred years of changes developed the lower case letters. It would require a large book to cover the matters of interest concerning lettering through the Middle Ages to the Renaissance. During this long period of changes the principles of composition established by the Romans in the capitals were lost in lower case letters and replaced by others. T lost entirely its relation to the E but developed another to U and F. M lost its relation to V and became a double N and related to H.

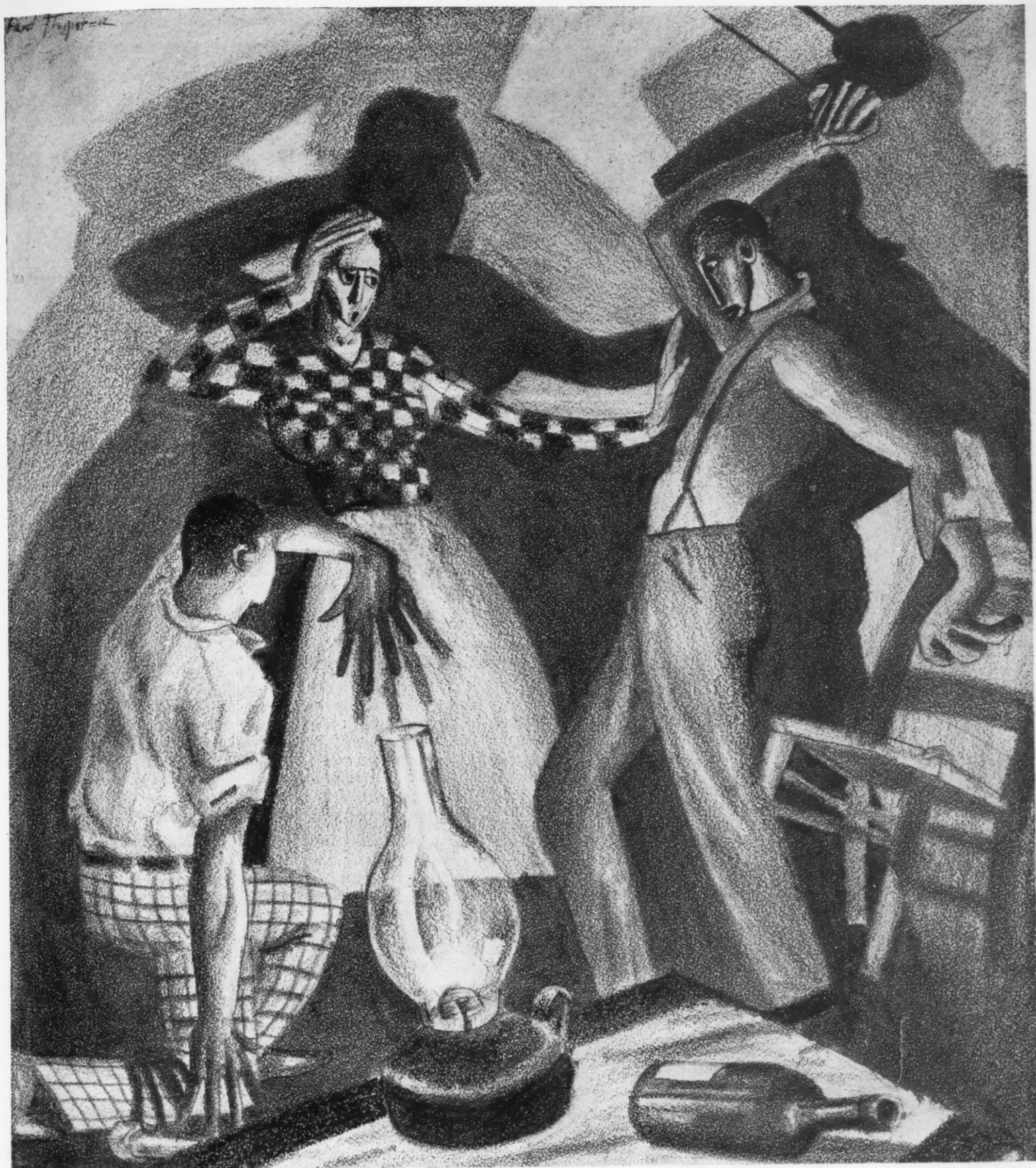
Mention might be made of optical illusions that are not always corrected. That of making all letters appear the same height is known to all, but by segregating the first or last three letters of any line in designs A and B it can easily be seen how the letter next to the end one is closer to that than to the third letter in to make the spacing of the entire group appear uniform to the eye.

Another illusion, that of making the lines appear uniform in height is not used because of the purpose of the designs, but is beautifully handled in the Trajan Column panel where in the six lines the top line is largest and the others graduated down to the bottom one in which the letters are less than three-fourths the height of those in the top line. Though it is too much to expect a masterpiece from Rome, one must wonder how this problem was handled so well and not a better solution to the horizontal spacing. In the third line the spacing at the right end is noticeably close while the left end is more open than the spacing within, and the same is true with the fourth line. The gradation might have been handled by the architect and another who had a dexterous hand stroke engaged to do the lettering for the stone cutter. In this famous panel, though the X's are narrow, one can see about every element covered in this article.

In type forms the general quality is atrocious, nearly every face has some blunder of ignorance that gives the designer away or tells that the type founding concern considered cost more than quality. Broadway, with its freaks, should never have had an order for type or printing. Some have an interesting and worth while quality in design, but need some letters corrected. Many have bastard forms for M, and E too wide for the T. There are condensed, extended and italic forms in which another geometric form is used in place of the square for the proportion, but in all cases the letters have the same relation to each other and to principles of composition as in the square proportion. It is illegitimate to make P and D the same width in capitals in any alphabet design, and that is the blunder made by the type founders in recent condensed letter types.

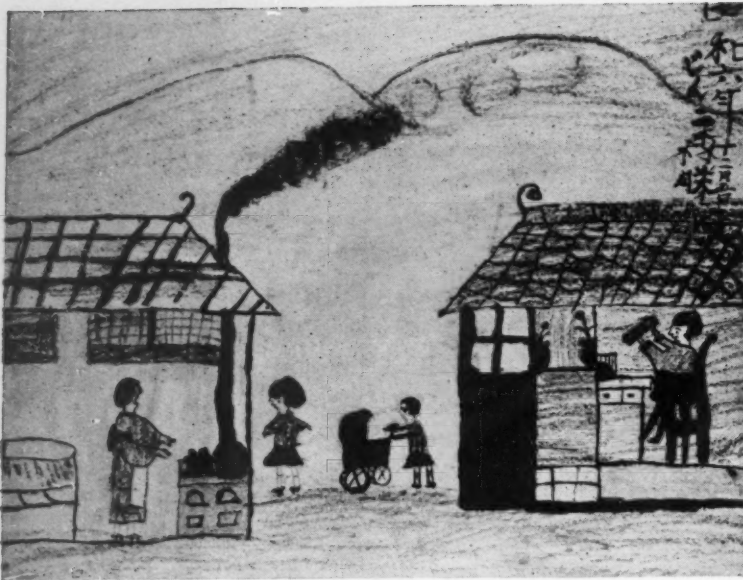
How many thousand years it took many civilizations to develop the alphabet along with phonetic spelling will never be known because it precedes records. To every civilization that has one its alphabet is important, and like the language itself should be correctly used. There is a quality gained by correctness that can not be equalled in any other way, which is certainly true with the design of the alphabet.





DRAWING MADE AT A COLORED HIGH SCHOOL, ATLANTA, GEORGIA

# JAPANESE CHILDREN'S



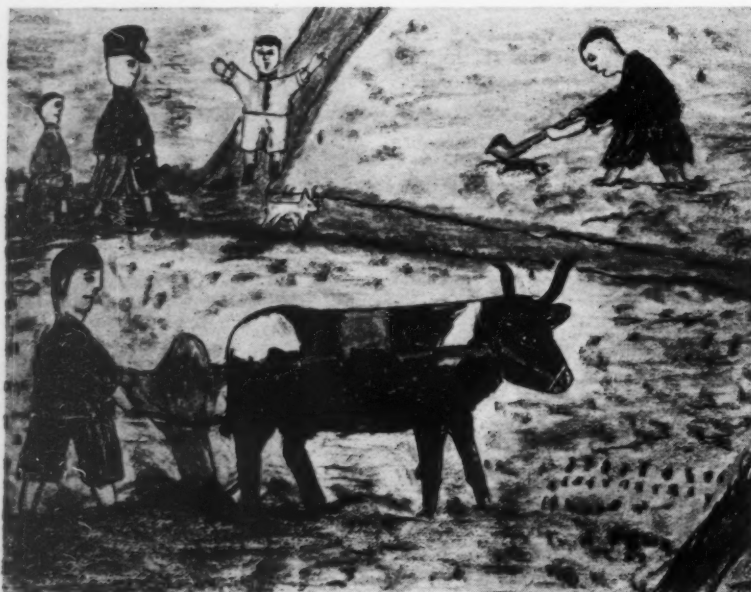
Probably the most interesting glimpse into the cultures of different countries, in an effort to understand how its people live, may be obtained by a consideration of children's drawings, even though instruction influences the manifestations of the child in a leveling sense throughout the world, as universal civilization influences the native customs of the single countries.

Examination of work from sixteen different states, including America, Great Britain, France, the Netherlands, Switzerland and India showed that the Japanese children possessed a special peculiarity of invention, an imposing power of perception, an intensity and quality that categorically demanded to be placed in the highest rank. But do not believe that the Japanese child loses himself in poetical meditation, as some friend of the classic "Japanese" art would think. It is quite the contrary; he has the special ability to fix his surroundings with a really dumbfounding purity. Gifted with the child's genius, he presents these in the most magnificent color-scale. But sometimes he even reduces the colors, incorporating himself in the service of the presented matter—a born expressionist!



In an exhibition I once arranged there was a drawing, "Factory," built up only with the colors red and blue. It seemed to me that the atmosphere was so compressed that a better pictorial representation could hardly be found. The work had a monumentality never attainable by intentionally seeking it. It showed equally the minuteness and greatness of a creator which we seldom find in an adult artist, but which also marks there the importance of a work.

The Japanese artists are in a helpless situation. Either they must continue in the centuries-old exhausted tradition which can only result in insignificant copy-work, or they can direct themselves toward the Europeanisms which never will flourish far from their foster soil. Between them, the little slit-eyed boy steps through and holds in his hands a big palm of victory. He lives; therefore his work means vital presence. He is Japanese; therefore his saying is: Japan. Because he does not weaken his own nature with adult forces or dogmas, he keeps revealing his color feeling. This special color sentiment seems to lie in the Japanese child's blood. It is never found in the pale tinges of the adult art there, but it nearly always represents the most powerful sound of rustic accords. As far as drawing is concerned the Japanese child has an advantage over all others arising from the daily use of the brush for writing. Nevertheless, knowledge at this age does not go very far in removing every difficulty. The conquering of every figure which must constantly recur stays; the experienced hand but gives distinct advantage to the Asiatic child.



The real values that attract the spectator's deepest delight are produced by these youngsters in their divine ignorance. (One must not confuse ignorance with blindness, and must admit that children observe a great deal and remember it. Does the adult do otherwise?) They are given the possibility of using so many oil-crayons, and it is such a marvelous pleasure to scribble with them in a nearly plastic layer on the paper. What could be a purer motive than this desire to build, the force surplus which is converted into creation? How often does an adult force himself to do "something beautiful," and it becomes an ordinary "good" work, even

The drawings shown on these pages were made by Japanese children, ranging in age from eight to ten years.



# DRAWINGS

By Hans Felix Kraus

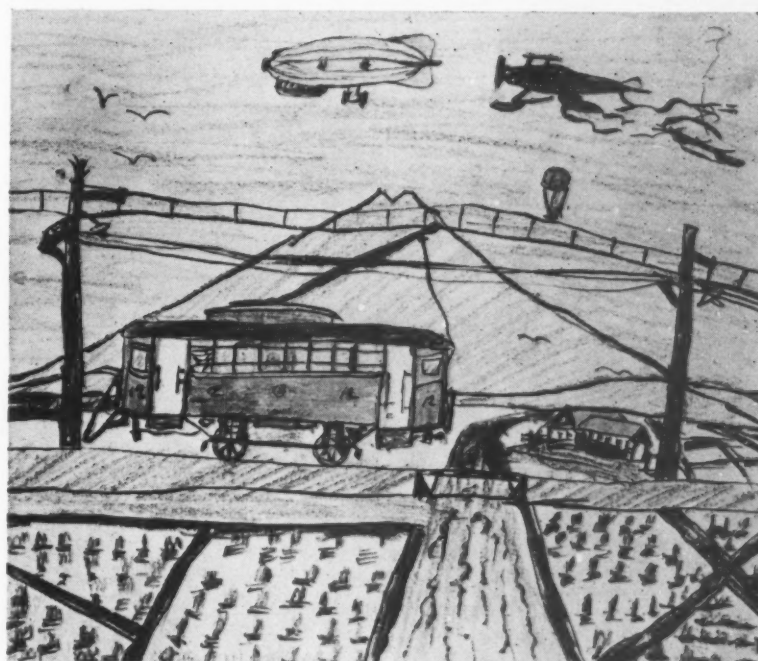
without inner capacity, and only by the virtue of mechanical skill? To force a child would not have the smallest result. Only what its nature is, only what flows from its innermost being into the work can convince—nothing else.

"Three Proceeding Warriors" tells us unconsciously much more about its country and its time than phraseological nationalistic or stressed pacifistic representations ever could. It shows more than a dozen reports, and is, nevertheless, not at all literary. That is the daredevil, the will for leadership which is not hampered by any human consideration. Bewildering is the child's knowledge of militaristic details such as the small baggage of the commander, the details of the uniforms, the wrapped rugs. The marching soldiers, soldiers exercising and soldiers at the railway station represented in many drawings show the principal requirements of the country for many years.

Even the youngest child is enormously interested in technique. An eight-year-old boy sums up on one sheet all his knowledge of means of communication: a trolley car, presented with profound information; a zeppelin which no ocean flier could wish more beautiful; a plane with landing-vats which draws behind it a chain of bad winds—and besides that a balloon, too, which is very much endangered from being in close connection with the power transmission. In the foreground we still have a system of rice-watering, while in the background the Fujiyama greets us—the holy mountain known from thousands of lyrical wood-cuts.

That these astonishing results are not caused by any overwhelming influence of the teacher is proved by the works themselves, through their enormous variety. There was, among others, a watercolor sketched with incredible boldness which could have been done by the most famous German expressionist. There was the chalk drawing of a nine-year-old girl in the most amazing "French" color delicacy; an "Ox on the Ricefield" by a ten-year-old boy, which old Egyptian masters were not able to create more monumentally. Despite the fact that nothing was "copied" the themes were typically Japanese.

That the ages given were all correct was proved by the fact that a child who had reached the age of puberty and stepped out of its own world into the land of adults would not be ingenious enough for such doings. An older child suddenly recognizes his technical inferiorities and says, "I don't know that!" This age is considered in the schools as the "dead point," and the childish deliberations are then drowned in life-studies until the time passes. Japan proceeds there especially badly when it presents to its children copy-books in which an ear or a nose is represented from every side, impersonal and uninteresting. This technique was used in almost the same way half a century ago in the European schools, and killed there every personal sentiment. Also included in these books are very poorly printed reproductions of Western masterpieces, such as Millet's "Gleaners" or a Van Gogh landscape—works with which no Japanese child (nor any other one) knows what to do. This shows us that Japan not only accepts Western culture for being enabled to compete economically with the West, but that it takes from there even the creative education which surely is not directly serving "national" aims.



The activities and environment of today's child in Japan are clearly illustrated in these drawings.

# How to Make Costume Jewelry at Little Cost

By Ethel Bouffleur Behncke  
State Teachers College  
Oshkosh, Wisconsin

This is the season for costume jewelry, the more conspicuous and showy the better. Anything to be different in Co-ed jewelry—pencils, spools, hardware, and clothespins.

Why not turn to nature and gather acorns, cones, seeds, nuts and shells? We did just that and had rather interesting results. At least it is a challenge to the creative spirit to see what one can find to be made into jewelry and how one can design and construct what he finds.

If this type of jewelry is to be a practical problem, the cost should not be great. There need be little or no cost for the seeds, acorns, cones, or shells; just gather them in the fall of the year and allow them to dry for a few days.

Other materials combined with the seeds should be inexpensive also. Simple link chains in brass or steel may be had for a few cents per foot. These chains should be of medium size if used with large nuts. A number 26 or 30 gauge wire to match color of chain may be used for wiring the nuts to the chain. Many chains are so constructed that the end link may be opened and used as a clasp; other flat types of chains will require some sort of small clasp or fastener.

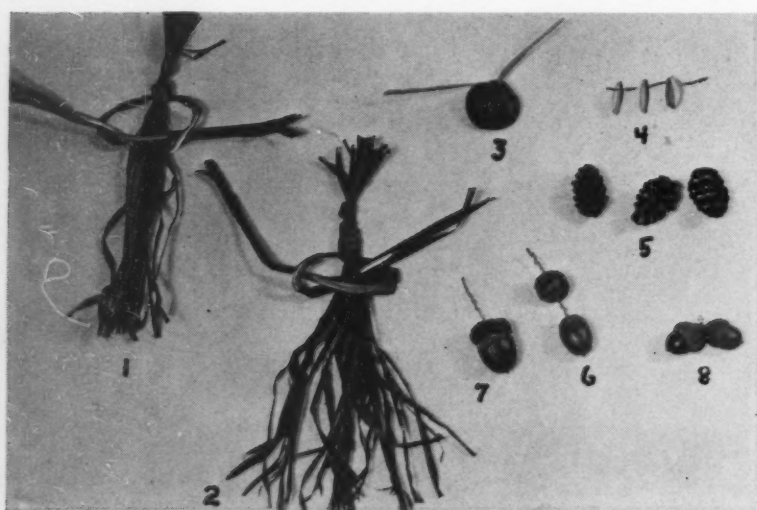
Raffia is a satisfactory material which costs little and harmonizes well with acorns and seeds. Raffia may be

braided, crocheted, knotted or tied. Raffia comes in many colors and has the advantage of adding color to the design.

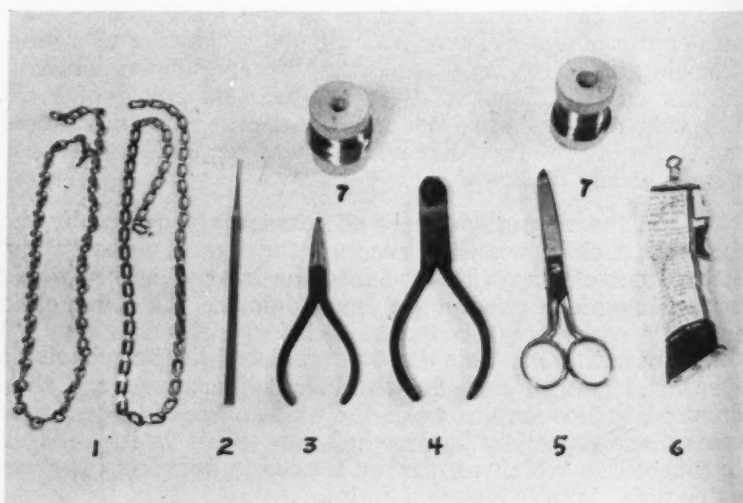
Twines and yarns may be used in a similar manner to raffia. It is very easy to fasten acorns or seeds to the chains. With a sharp needle or tool punch a hole through the top of each acorn seed, run a fine wire through the hole, twist ends of wire together. Punch hole through the cup and run the wire through the hole, allowing about  $\frac{1}{2}$  or  $\frac{3}{4}$  inch for the loop at the top. This wire may be run through the chain and then fastened securely at the top of the acorn by twisting it around five or six times and pressing the ends down. Or it may be made into a loop in the same manner as described above and threaded on raffia or twine. The illustrations show these steps.

Fastenings must be securely made. The wire should be twisted around several times and the ends pressed under so they will not catch on clothing and so the jewelry will have a neat, finished appearance.

This is merely scratching the surface for this type of jewelry construction. Different localities will offer different materials and there are always many possibilities for new and interesting design with many materials. Why not see what you can do with nature's seeds and nuts?



(1-2) Raffia square or reef knot; use several strands of raffia for the core. A series of square knots is made over the core and a series of single square knots alternating from one side to the other. (3) Horse-chestnut threaded with raffia; (4) Squash seeds threaded on wire; (5) Cones; (6) Nuts wired and cup placed on wire; (7) Cup in place; (8) Acorns wired.

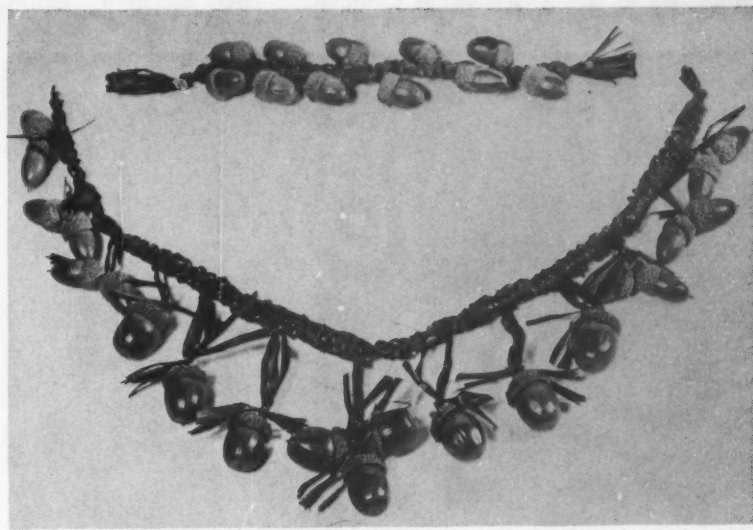


Above are shown the tools and equipment needed for making costume jewelry as described and illustrated in this article. (1) Chains; (2) A sharp tool or thin darning needle; (3) Pliers; (4) Cutting nippers. Old scissors may be used to cut fine wire; (5) Scissors; (6) Household cement; (7) No. 26 or 30 gauge wire.

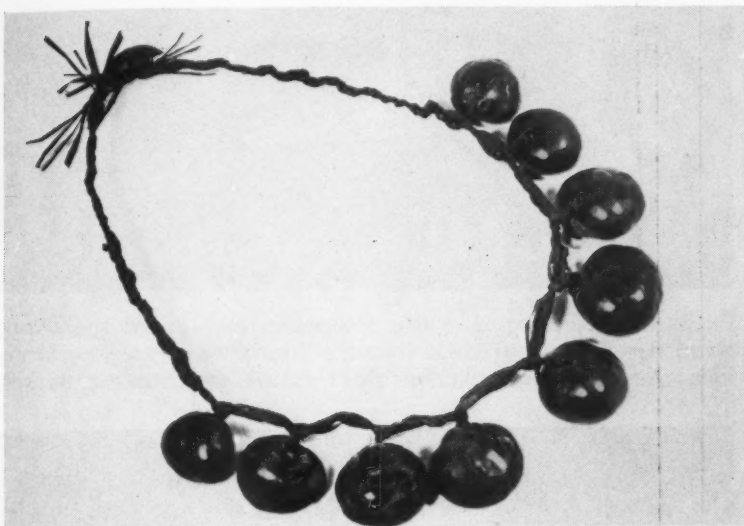




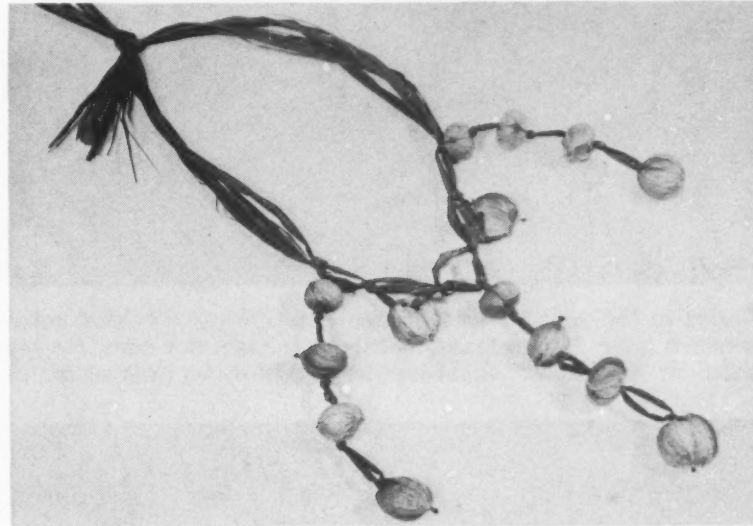
A necklace and bracelet of acorns made by the author. Steel wire was used for the chains, and nuts are wired in place.



Square knot chains of raffia are used here. Acorns are wired and tied to the chain for the necklace. Nuts are glued to cups.



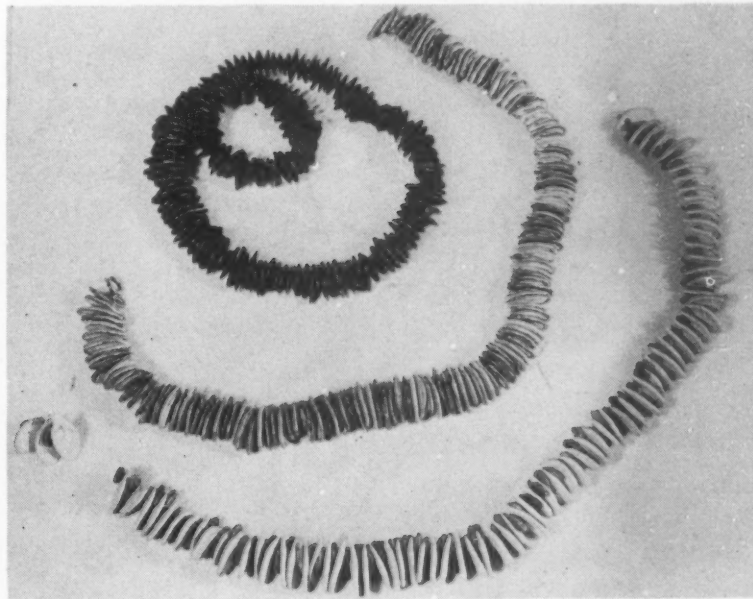
Horse-chestnuts threaded on raffia, reinforced with two additional strands. Ends are braided, and the fastener is a small nut at one end of the chain and a loop of raffia at the other.



Hickory nuts and raffia make this interesting necklace. The nuts are hard shelled and require a hand drill to bore the holes. All pieces not otherwise marked were made by the author.



Acorn and squash seeds are used in these necklaces made by Nile J. Behncke. The seeds are fastened together with wire.



Squash seed chains, made by a student at Teachers College, Oshkosh. The dark seeds are painted with fingernail polish.

# SCULPTURE BY WAYLANDE GREGORY FOR WORLD



**Grains** is the title of this figure representing a typical mid-western grain farmer standing astride a basket of corn. On his shoulder is a bag of wheat and behind him is a sack of grain.



**Fruits** are dramatized in this sculpture, rich in color, showing a mother lifting her child into the branches of an abundantly loaded fruit tree. At her feet is an overflowing basket.



**Petroleum** represents a typical southwestern oil worker standing before a gusher. About him are grouped oil drums, and from a can he pours a highly refined oil, viscous and golden.



**Lumber** shows a northwoods lumberman, dressed in mackintosh and boots. He holds his axe by his side, and a pile of cut logs in the background represents products of his labor.



# HORIZONS EXHIBIT AT NEW YORK WORLD'S FAIR



**Machinery**, one of America's important exports, is dramatized in this sculpture. The dynamic figure represents a steel worker with a huge wrench at work on an industrial machine.



**Automobiles** is the title of this group depicting three branches of the automotive industry—production, sales, and service. In the foreground is a representative automobile factory.



**Cotton** shows a southern negro family of plantation workers. The father holds a basket of cotton on his shoulder; a bag of it spills at his feet. Upon this product depends their security.



**Tobacco** depicts a traditional southern gentleman farmer selecting leaves of tobacco from a choice plant. Beside him a negro plantation worker balances a basket of tobacco leaves.

# Designs from DISNEY

By Patricia Hagan

Mickey Mouse, Snow White, Ferdinand the aesthete, Dopey, Pluto and other Disneyites more than likely felt a slight pushing to the background during the past holidays. There appeared a newcomer on the countless counters throughout the country, in fact newcomers—Pinocchio of the prying nose and his ever-present conscience, Jiminy Cricket. And maybe one gentleman "of the wood" by the name of McCarthy felt a slight twinge too because this newcomer is also of the school of dummies. Pinocchio's strings have been pulled in marionette shows for many a year in Italian villages.

The Italian folk story of the curious little boy who kept poking his nose into matters of no concern of his until it became quite a pachydermic proboscis had been told and re-told for generations in Italy but it was not until late in the 1890's that one Carlo Lorenzini using the pen name of C. Collodi put it down in black and white between covers with illustrations by Attilio Massino. And now Disney and his corps of artists and technicians have captured the true spirit in color.

Disneyitis is such a pleasant "itis"—hardened critics of the movies have been known to be softened unbelievably by a few minutes of a Silly Symphony, an adventure of Mickey or a tantrum of Donald and for months whole na-

tions were "whistling while they worked" and "heigh-hoing" like a vast multitude of *Seven Dwarfs*. Thus it becomes a task to come right down to one angle of a Disney production—one likes to wander all over the lot—in this case the recently developed character model department.

With this second feature length cartoon the Disney animators have created the substance of a long-felt need. Previously the cartoons have been based on flat drawings worked out in pencil, tempera or oil paints but last year the character model department began moulding little plasticine figures of the Disneyites in characteristic poses. Numerous little plots, bits of business and new angles have been developed by the artists while working on these models and have added immeasurably to the finished product—it seems as if the models take on their own personality and just naturally grow like Topsy.

The life of a prop man for any studio is no bed of roses for there is nothing too fantastic nor too mundane to flip through a director's head and become a necessity—thus a prop man in Disneyland would seem to have every reason to go quietly and definitely insane as many of the articles required are completely out of this world. Sceptics will probably say if there ever was an easy berth for a prop man it is in a cartoon studio as the artists' imagination and nimble fingers are the sole source but *Pinocchio* exposes that statement. Skilled artists and craftsmen have translated the drawn conceptions into actual and functioning articles while still preserving their whimsical features.

Geppetto, the quaint, kindly old soul who created *Pinocchio* in his wood-carving shop possessed a most fanciful and vivid imagination and his creations will furnish a grand carnival for all those especially interested in handicrafts of unique design.

It has been said of *Pinocchio* that the average moviegoer could see the film at least five times and not even begin to notice all the clever toys, clocks, music boxes, pipes, candle holders and furniture in Geppetto's shop so the following preview will perhaps not take away from any one's future enjoyment of the picture, and perhaps may add to their appreciation of the care involved to achieve perfection.

The personnel of the character model department spent months working on the minute gadgets in the wood-carver's shop as well as the props used throughout the production.

**Left: One of the puppets used by the animators in creating Pinocchio. Below: Pinocchio and his conscience, Jiminy Cricket, Lord High Keeper of Knowledge of Right and Wrong.**







A corner of a room in Disney's character model department. Dimensional figures, "props" and model sheets are made up here to aid the directors, animators, and scene designers.

Adult collectors will yearn over the pipes, cream pitchers, clocks, watches, ship models, music boxes.

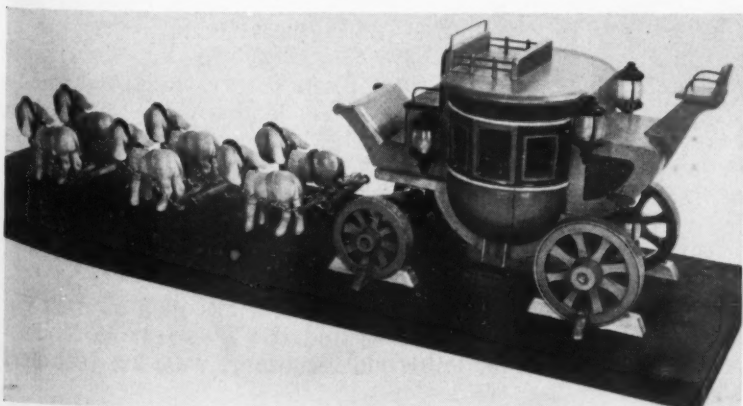
One clock is a flower pot with a blossom face and with the hour comes a bee; another depicts Johnny invading a jam closet where he is safe and happy for an hour but then retribution strikes with mother's spank; but Geppetto's favorite is the lady Hortense, clad in colorful and stylish raiment, who always appears after all the others have struck the hour. There seems to be a "Disney touch" as well as a "Lubitsch touch" in Hollywood.

There are glimpses of highly amusing candle-holders wrought into shapes of fish, turtles, frogs; pipes with the bodies of swans, rotund little men; Geppetto's watch, the most fantastic ever seen; and the men and boys of the audiences, with workshops of their own will appreciate the planes, files, chisels and saws which are useful yet fanciful in design.

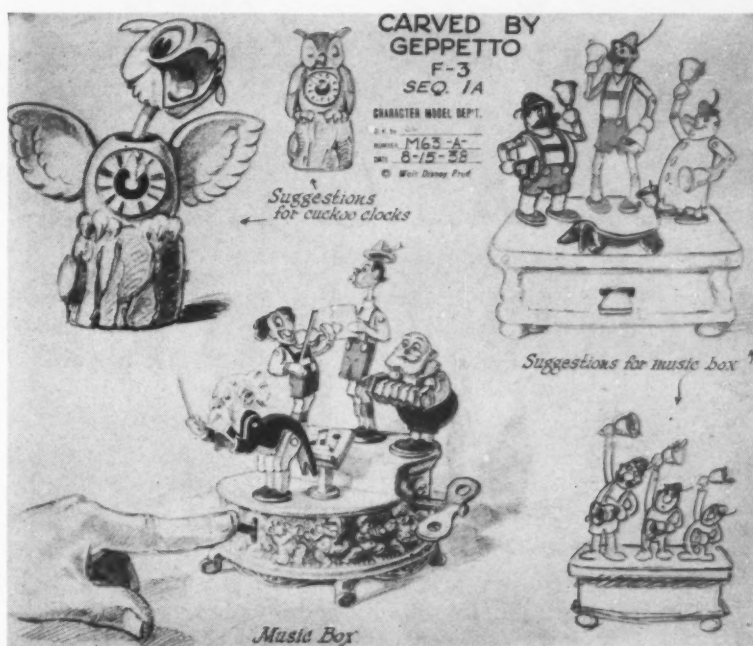
Not the least of Geppetto's creations are his music boxes and a most interesting bit of information concerning these and the Disney search for perfection concerns the box topped by a tiny four piece orchestra in Tyrolean costume playing lilliputian instruments. As regular musical instruments did not record the proper tonal quality the men of the sound department swooped down upon the toy stores and toodled away on the toy instruments until they collected their orchestra equipment with a true tone.

If a halt is not called a short article will develop into a feature in length anyway, but that is the effect the inner workings of Disneyland have on one—there are still a number of interesting objects to discuss for readers who design and create things—the miniature coaches of the marionette troupe; the working of the arch-villain, the whale—but you'll see in *Pinocchio* for yourselves.

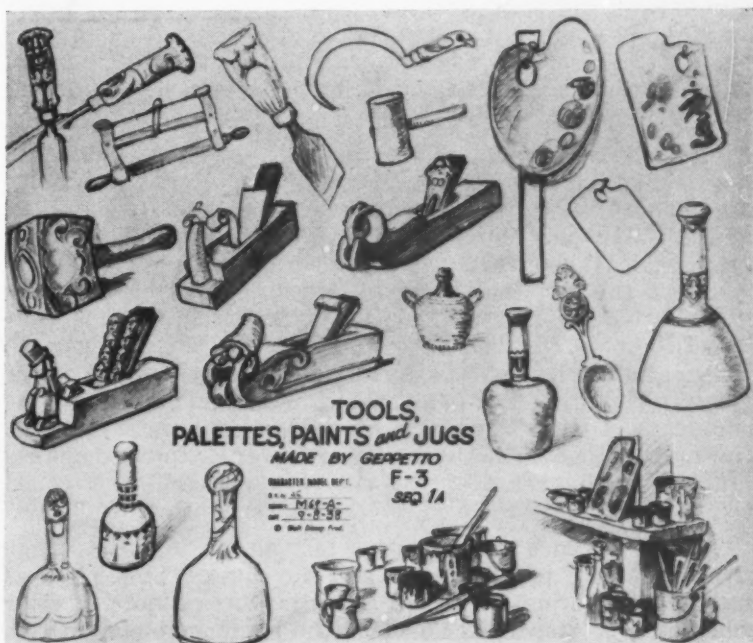
Model of the coach and horses for the marionette troupe.



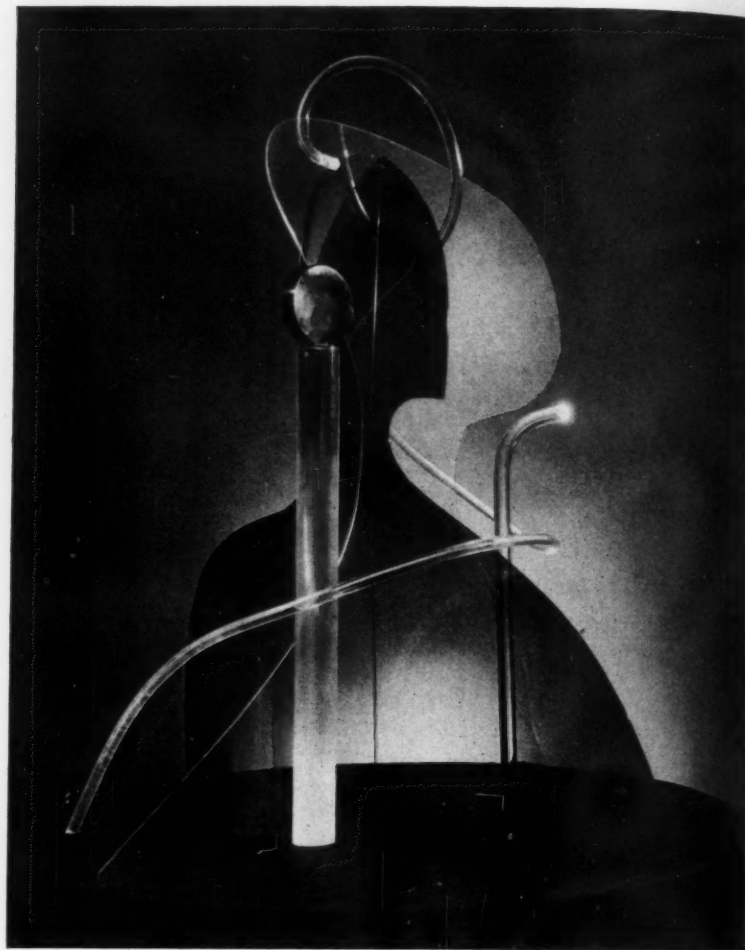
Sculpture has become a definite part of the Walt Disney medium, with dimensional figures of characters created to aid in getting more roundness and depth to "actors."



Drawings used by the animators in producing "Pinocchio."



# PLEXIGLAS SCULPTURE



**FIRST PRIZE**

Alexander Calder

Plexiglas is a plastic which combines beauty with function. A new medium for sculpture, it is used in the display and advertising fields for housing and models to show all sorts of mechanisms. Window display fixtures and edge-lighted signs in which the light source is completely concealed are made possible by the unusual light transmitting properties of this material. Since it conducts light around curves, extraordinary effects are obtainable with curved sheets and rods.

A selection of sculptures in this new medium which received awards in a recent competition are shown here. The one on this page is equally interesting and strong when viewed from any angle. Other values are its positive strength, its direct thrust to a focal point, its clarity of purpose, and the fact that its proportions show a real mastery of scale. The whole sculpture is illuminated from a concealed light source, and through the ability of Plexiglas to carry light around curves and from a source to an outlet without giving off light in transit, the sheets thus become edge-lit, and the extremities of rods show points of light. The manner in which these properties are exploited makes light an organic part of the design. The use of the rod gives motion and sweep to the whole design.

The sculpture at the upper left on the opposite page gives a feeling of simplicity and sureness. This piece is mainly transparent Plexiglas, but introduces a note of color contrast in a suspended sheet of the same material in red,

to which is attached a section in translucent white. The under surface of the transparent base has been painted white.

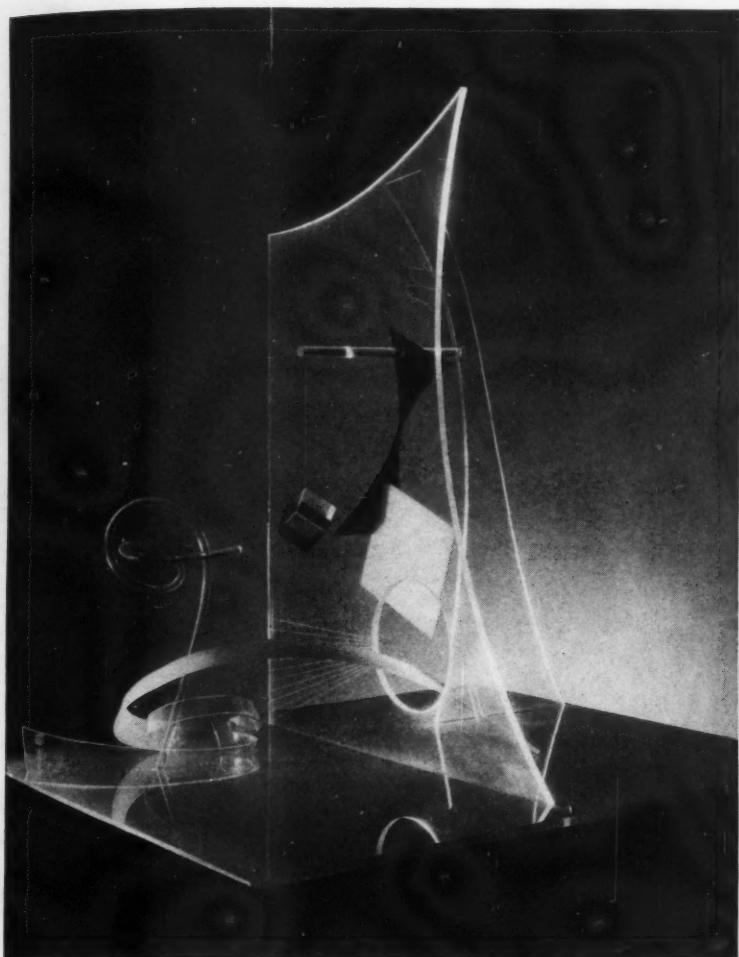
The bending properties of the medium are fully expressed in the spherical bends and curves of the sculpture at the upper right by Werner Drewes. The form evolved is complex, but makes a rhythmical composition when viewed from any point of observation.

Luminous circles appear in the sculpture at the lower left; these are the edges of the circular sheets. Since these sheets, and therefore the luminous circles, grow successively larger, the sculpture is given a feeling of great depth and perspective.

The sculpture at the lower right demonstrates an Euclidian simplicity of curve and cube, with interest lying in the juxtaposition of the curve to straight lines. The radiating etched lines in the sides form interesting angles, the angles changing with the position of the view but with a constant emphasis on geometrical relationships. These etched lines serve also to make more apparent the existence of the cube. Only with a transparent material would it have been possible to have a part of the design completely enclosed within another form. Here the entire base area is "frosted," and so light radiates from the whole.

These designs were the prize winners in a contest sponsored by Rohm and Haas and the Museum of Modern Art. Gilbert Rohde, industrial designer, was the technical advisor.





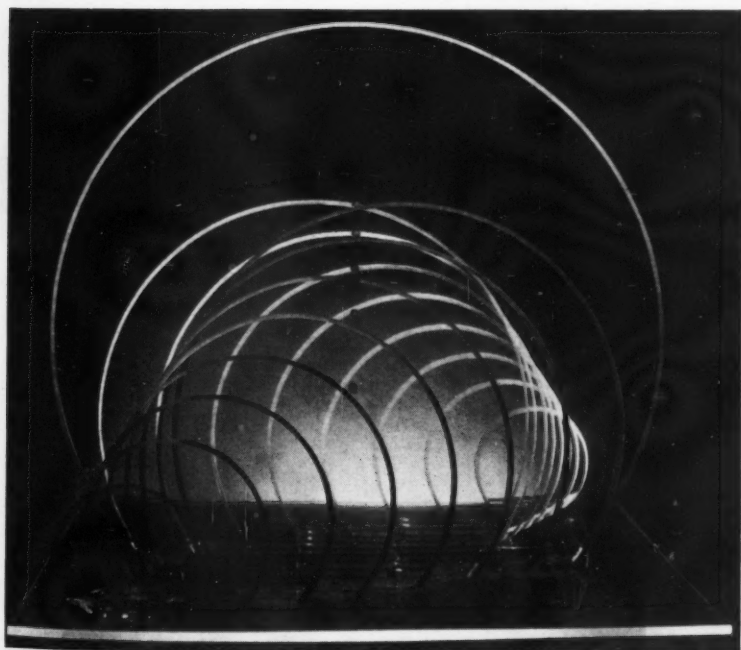
**SECOND PRIZE**

Herbert Matter



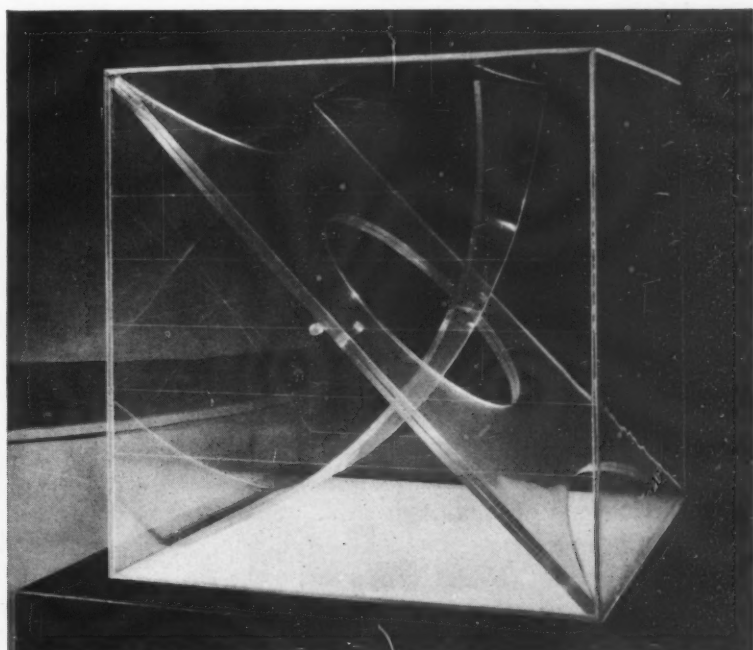
**THIRD PRIZE**

Werner Drewes



**FOURTH PRIZE**

C. K. Castaing



**FIFTH PRIZE**

Xanti Schawinsky

# GRAPHIC ARTS PROCESSES

The two prints on this page were made on the Federal Art Project of Cleveland, Ohio, under direction of Kalman Kubinyi.



**WOOD ENGRAVING**

BY JOHN BILLMEYER

Wood engraving is based on the fact that any scratch or groove made on the smooth surface of wood will show as a white line on a black background when the surface is inked and printed.

Wood engravers usually use the end grain of box wood whereas the plank-wise or side grain is usually used for broader designs and the end grain wood is exceptionally well adapted to the most minute work. The design is engraved on the surface with various types of engraving tools. Each mark made by a tool will appear as a white line.

The early wood engravers cut around the lines, producing black lines in imitation of a pen drawing. The later engravers in the latter part of the sixteenth century, starting with Thomas Bewick, consciously applied the use of the white line which is more in the nature of the medium.

The history of relief printing is lost in antiquity; the Chinese seem to be the first of the civilized people to use it in approximately the form we know it. In Europe it was first used for making playing cards. The printing press was invented not more than about five hundred years ago. The clean crisp quality of the white lines, the ease with which it combines with type, the special character attained by virtue of the medium, has given it a well-deserved popularity in recent years. Many of the best contemporary artists, of whom Rockwell Kent is an outstanding example, have made it their chosen medium.



**LINOLEUM BLOCK**

BY SHEFFIELD KAZY

The comparatively recent discovery of using linoleum as a substitute for the traditional wood block has placed into the hands of both students and artists one of the most fascinating art mediums. Linoleum being so much softer and easier to cut, the surface can be removed in the necessary areas to produce the design by means of "U" and "V" shaped gouges. Each gouge mark produces a white area in the print. After cutting the block, it is inked and printed by applying pressure to the paper laid over the printing surface.

\* Give the beginner a few blocks which have already been engraved and watch his enjoyment as he rolls the ink upon them, puts them under the press, and eagerly inspects the prints. How much more fascinated will he be when he makes his first proof of the block which he himself has designed.



# HOW TO MAKE A MONOTYPE

By Marjorie Bënke

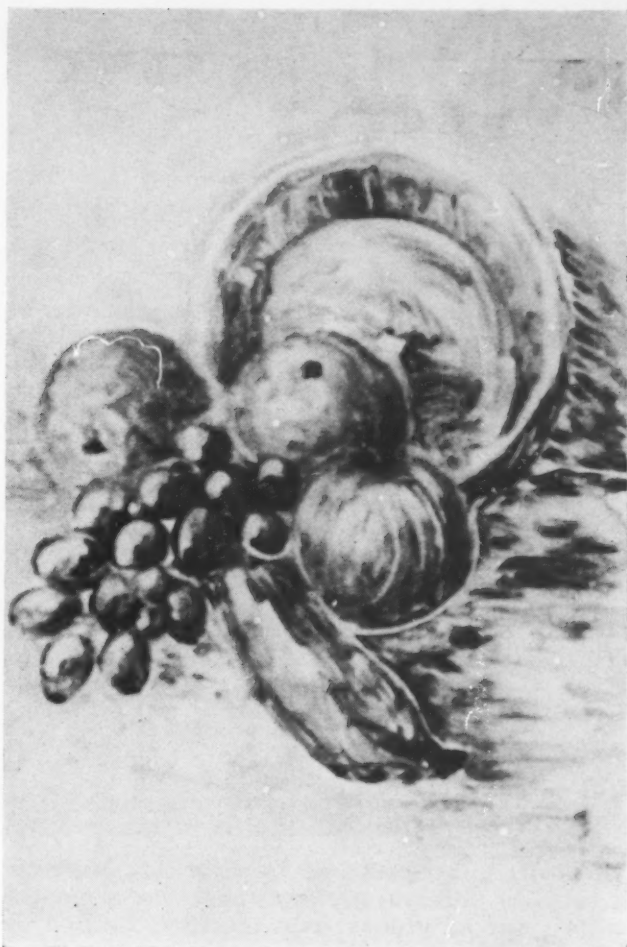
Monotyping is an art technique that lies midway between painting and printing. A unique form as old as painting itself, it has suffered almost a total eclipse by the other print forms. To define it simply, a monotype is a direct transfer to porous paper of a picture painted on a non-absorbent surface. As the name implies only one print can be pulled from each painting. This method by which tones alone, without the support of line, render the firmness and solidity of masses, affords the artist in many respects greater freedom than the other art techniques.

Oil paint, tube water color, or printers ink may be used for your monotype which is painted on a hard, smooth material such as glass, celluloid, or metal. Opaque glass is excellent because of its white surface while celluloid and metal plates have the advantage of being unbreakable. Clear glass can be placed over a drawing or sketch to be converted into a monotype and traced without harming the original. This is likewise possible when working on transparent celluloid. However, since the charm of a monotype lies in its spontaneity it is suggested that the painting be done without tracing. Preliminary sketches can and should be made but their purpose should be to clearly visualize the composition rather than to be traced in the actual painting. The size of the plate must be considered; a good workable size to begin with is about 15 inches by 20 inches. A plate of these dimensions or a little smaller can be handled easily and does not offer too many difficulties in the printing.

In addition to paint brushes and plenty of clean rags, swabs of cotton and paper stumps may be used to obtain desired effects. Cotton wrapped around the end of an orange stick is a useful tool. Linseed oil or poppy oil is used to thin the paint or ink; turpentine is not advisable because it causes the paint to be runny and dries too rapidly. Kerosene oil may be substituted for or mixed with the linseed oil if the paint dries too quickly.

With the materials assembled you are now ready to paint your monotype. Bear in mind that the finished print will be in reverse what you paint upon the plate. Directness of execution is absolutely necessary. There is no time for changes or redrawings and a monotype must be finished in one sitting. The composition must be clear in your mind and the necessary speed implies excellent draftsmanship and a mastery of painting technique. To put corrective layer upon layer of paint as on canvas is impossible in monotyping, for the resulting print would be muddy. If you find that something must be changed, wipe the plate clean and start anew. The chiaroscuro is achieved by the thickness or thinness of the paint upon the plate. When the finished print is to be on white paper, no white paint is used; where whites are desired the plate is wiped clean.

The monotype can be worked either from dark to light or from light to dark. For example, in painting a black and white, the whole plate may be covered with ink or black paint and then by using brushes, bits of cotton, and fingers, begin to wipe out the required forms, getting tones by varying pressure. Or you may begin with a clean surface laying in the darker tones and finally the blacks. In using color a full palette may be used, keeping the color as pure and brilliant as possible. While one color may be laid over another to achieve a desired hue, too much daubing will result in muddiness. If you do not obtain the correct tone almost immediately, wipe off the paint and begin again with a clean surface. Highlights may be obtained by twisting a swab of absorbent cotton around your brush handle, toothpicks for fine whites, and the thumb for the fat, luscious whites of rounded masses. Rags and paper stumps can be utilized for various textures.



A MONOTYPE BY THE AUTHOR

Too much paint on the plate will spread when pressure is applied in the printing process, while too little paint will result in a very thin print, because a certain amount of paint always remains on the plate. Experimentation will be necessary to find the right amount. When the painting is finished with the aid of a clean cloth and a ruler make a clean edge around your composition. If the picture does not cover the entire plate, wipe away any daubs of paint which may be on the remaining surface.

The proof must be pulled immediately upon completion of the printing. Blotting paper is satisfactory for experiments, while Chinese, Japanese, or India papers are best for the finished monotype. The paper should be dampened; if ink has been used the paper is best used dry or slightly moist. Mark the smooth and rough sides before dampening the paper as they are indistinguishable after the paper is wet. The best way to moisten the paper is to submerge it completely in a large flat pan or in a clean sink filled with several inches of water. When thoroughly wet slide the paper out by holding two of its corners, being careful not to bend or crack it, and lay it upon several sheets of newspapers or blotting paper. Smooth one or two more sheets of news or blotting paper over the top and pat until the excess moisture has been removed.

Press the damp paper gently over the painted plate being careful not to smudge. Either the rough or smooth side may be used for the print depending upon the effect desired. Over this lay a dry sheet of newspaper or blotting paper. A rubber roller may be used in printing by hand; but a small press, even a letter press, is most satisfactory. Where a richer and heavier texture is desired extra pressure will be required. An edge of the paper may be lifted for a peep at the progress during the proofing, but be careful not to move the paper from its position on the plate. If a glass surface has been used great care must be exercised so as not to break it while pulling the proof. If a metal plate has been used a second print can sometimes be made by heating the plate slightly after the first print has been taken. When the printing is finished remove paper carefully and tack to a board until dry.

# MOTION PICTURES

Conducted by Elias Katz

The Motion Pictures Section of DESIGN is a regular monthly feature devoted to articles, film reviews, and discussion, on the use of instructional films for art teaching, the film as an art form, and the production of motion pictures as a creative art activity. We welcome all suggestions, articles, criticisms, and requests for information. Write directly to this section, c/o DESIGN.

*From month to month we shall present brief outlines of the work with motion pictures being carried on at various art museums over the country. To date we have published reports from the Brooklyn Museum, the Museum of Modern Art Film Library, and the Metropolitan Museum of Art. The following is an account of the work done at the City Art Museum of St. Louis. We would greatly appreciate further information on film activities at Art Museums.*

## MOTION PICTURES AT THE ST. LOUIS ART MUSEUM

Story Hour programs at the City Art Museum of St. Louis vary for different age levels, but once a month during the school year all groups come together through the integrating force of an artist-demonstration or a motion picture of some process of artistic expression.

Instead of lantern slides and reproductions of works of art used so extensively in formal types of art instruction, experience with original art objects is the Museum's contribution to art education. Knowing how these objects are made is an important factor in the child's step-by-step approach toward gaining this experience. From the standpoint of what children like, the motion picture of art processes is a most acceptable aid in enabling young people to understand the ways of producing the various forms of art and handicraft.

The dramatic quality of the film is the secret of its immediate appeal. The observer obtains a quick and thorough grasp of the details of processes, while historical and explanatory information included in pictures and captions connects that knowledge at once with things seen in the museum galleries and, because of the picture, now better understood. Where observation of minute details is required, as in etching and drypoint, the motion picture's "close-ups" afford clearer views of what is going on than it is possible to see even if standing at the elbow of the artist at work.

The problem of deciding what motion pictures would be enjoyed by children of all ages was solved by the realization that the general theme of persons actually making things is interesting to audiences from the youngest child to the oldest adult. The films shown are selected from those produced by the Metropolitan Museum of Art and the University Film Foundation. They are not purchased but rented by the Museum when the need for showing them arises.

The programs for the story hours are illustrated by objects in the Museum. Subjects are about sculpture, painting, stained glass, metal work, pottery and other crafts. Films showing how these forms of art are made are given in relation to the story hours. Thus the motion picture intensifies instruction and gives added point to the story hour.

Because of the new films of art processes that are available, in some seasons they have been shown each month as a feature of the story hour; some seasons they have been

alternated with artist-demonstrations which schedules them at two months intervals; some years only artist-demonstrations are scheduled. The programs in this way are relieved of too much repetition and monotony. Because of the large attendance of adults at the children's programs of motion pictures, film programs have occasionally been announced for adults.

The success and effectiveness of these programs both for children and adults lies in the fact that a mechanism of our time, a method with which all are familiar, is employed to depict processes that have changed only slightly, and then mostly in tools and equipment, from the periods in which they knew their finest character, the times of their invention.

The motion picture attracts a much larger audience than usually assembles just for story hours. Through its use, therefore, the use of the Museum for educational purposes is made known to a wider area of the community. This makes the showing of films a stimulating agency for all children's activities in the Museum. Seeing pictures is associated with pleasure and enjoyment and consequently the Museum's film program related to instruction in the arts is received informally and with the idea of recreation rather than instruction.

## NEWS AND NOTES

The Council of the Eastern Arts Association has formed a Visual Aids Committee "in an effort to render further service to the members of the Eastern Arts Association and in the belief that appropriate motion picture films may be an unusually helpful means of promoting art programs". The Chairman of the Committee is Miss Edith L. Nichols, Assistant Director of Art, New York City Public Schools. The Committee has already issued a mimeographed listing of films, film distributors, and classified films. This may be obtained from the Chairman. The quarterly Bulletin of the Eastern Arts Association will present recommended films as reviewed and evaluated by the Committee.

The two-reel documentary film produced by the United States Housing Authority and entitled "Housing in Our Time" will play in theatres of the Century Circuit. The film describes the problem of the slum in America and what is being done to develop better housing. This film should be seen especially by art groups and classes working on City Planning, Architecture, Community, etc.

The Association of School Film Libraries, Rockefeller Center, New York, N. Y., has issued a loose-leaf cumulative catalog. Some 88 films are listed, and each film is given full and objective content descriptions, together with an evaluation by competent national committees and organizations in various fields of education.

"News" from the American Film Center Inc., 45 Rockefeller Plaza, New York, N. Y. is a monthly publication containing current information about the production, distribution and use of films of educational value. This may be obtained free from the American Film Center.

The Museum of Modern Art Film Library is presenting a cycle of films in collaboration with the Association of Documentary Film Producers Inc., entitled "The Non-Fiction Film: From Uninterpreted Fact to Documentary". (It is hoped to present a series of articles on the Documentary Film in this Motion Pictures Section at an early date).





A scene from "Gulliver's Travels," produced in technicolor by Max Fleisher for Paramount Pictures, Inc.

# GULLIVER'S TRAVELS

Reviewed by Elias Katz

With the production of *Gulliver's Travels* in Technicolor, by Paramount Productions, the full-length feature animated cartoon steps forward as a creative form of art expression on a par with other feature length Hollywood productions. There is a certain inevitability about the use of the animated cartoon technique in portraying a theme of this type, for it has apparently been attempted before only with the use of marionettes in the Russian film of several years ago, *The New Gulliver*. And in addition to the problems of technical production, the director of the film and his assistants have managed to employ some of the finest color and tonal effects in presenting the story.

Based on Jonathan Swift's tale, the story deals only with Gulliver's experiences with the Lilliput Kingdom, inhabited by a race of miniature men and women, living, struggling, striving, and fighting like their gigantic (to them) visitor's fellow-men, except on an infinitesimally smaller scale. While the story is strictly narrative, like Swift's own tale, the elements of satire are imbedded in the characterizations of the various personages, and in the rivalry, leading to war, of the King of Lilliput, and his neighbor, King Bombo. How subtle are the implications for our own day, when over the overpoweringly important problem of whether "Faithful," the Lilliput song, or "Forever," King Bombo's song, is to be sung at the wedding feast, a full-fledged war is begun! What more important justification for brutal assaults on the lives and rights of many peace loving peoples have present-day kings and dictators, than personal pique over imagined "insults"? The parallel that Swift drew to the state of affairs in his day is just as true today. It is this universal quality of his book which makes his story live, and which makes this motion picture one

which will be enjoyed by all who like a good story, as well as those who can discover the more profound ideas implied in the charming tale.

This is one of the first animated cartoons which the writer has seen in which a conscious effort has been made to utilize line, dark-and-light, and color, and to carefully design each scene to bring out the mood and to express the idea. To be sure there are many points where the film returns to the old cartoony feeling of funny line drawings in action. However, throughout most of the film, there is much thought given to quality of color, and to arrangement of dark and light pattern. Technicolor has managed to develop the reproduction of certain colors, like blue, red, brilliant greens, while other colors are not so beautifully reproduced. The producers have taken advantage of this development to use gorgeous turquoise blue skies, rich blacks, deep greens, and fine gradations of color and values.

Another innovation in this film is the three dimensional effect. This is gained by the skillful use of figures and objects which move in space, back and forth from the vertical plane. The figure of Gulliver is throughout conceived as a huge almost monolithic form, which moves gingerly but ponderously over the countryside, shaking the earth at every step. This character of grandeur is in keeping with his gentleness and understanding of the faults and foibles of his tiny hosts. Through the judicious use of camera angles and views, his tremendous size is amplified, and thus contrasted with the Lilliputians.

*Gulliver's Travels* will be enjoyed by young and old, and will be appreciated for its ingenuity, its conception, its satire, and its superior art qualities of color, and design.

# WHAT'S GOING ON?

By Blanche Naylor

**T**HE extent to which art engages the attention of mankind even in time of war may best be judged by recent news pictures of delicately sculptured decorations placed along the West Wall German defenses near the French border. The brutal business of killing cannot be lightened by such efforts. It is to be regretted that man's interest in art is not so concentrated and intense that he might never have time to think of destroying his fellowman.

The great desire for the continuance in America of democratic procedure is emphasized by the recent protest lodged by the National Society of Mural Painters, the oldest organization of this sort in the country, who violently object to the award of a commission for a thirty-thousand-dollar mural for the national Capitol in Washington without a national competition. After all the difficulties which have arisen in modern life from autocratic decisions, it seems to this group as well as to many others that a fair competition among the artists of the nation would be the best means of obtaining the finest mural for a building of such national and historic interest.

The curriculum of the New School for Social Research for the new semester includes registration of large group classes in "Introduction to the Arts" as well as the more advanced and individualized studies in modern painting, the roots of modern art, drawing, oils, mural and fresco, composition, sculpture, black-and-white and pastel, etching and lithography, illustration, photography both basic and advanced, interior planning and fashion design. The 1940 season in this as in other prominent schools gives promise of developing more and more enthusiastic students.

The Allied Adult Schools, in Studio 47, Metropolitan Opera House, continue to offer at a moderate tuition courses in the history of art, drama, literature and education, properly correlated.

The Laboratory School of Industrial Design is at present searching for a few more interested sponsors. Students and teachers at this school as well as critics are unanimous in praising its aims. Founded originally as Design

Laboratory, organized in September, 1935, as a unit of the Federal Art Project with the designer Gilbert Rohde as director, classes started in January of 1936, and in the same month of the following year the school had a waiting list of two hundred fifty students. In June of 1937, Federal Art Project funds were sharply curtailed and members of faculty and student body formed their own private enterprise under the new name, continuing the program of a sort of "American Bauhaus."

One of their outstanding projects was the presentation of a very valuable "Design Students Guide to the New York World's Fair," published in August, 1939. An administrative council of four accomplished and well-known professionals was appointed to further supervise the four- to six-year training course with special emphasis on design for industry. Product, interior, textile, display and advertising design, are specifically covered, and the directors believe that today's designer should be part technician, creative artist and merchandiser. A full knowledge of raw materials and their characteristics is essential to successful work in either large or small scale production. Design theory and consumer analysis should be supplemented by thorough study of media, fabrication methods and practice. Experimentation and research are encouraged. The new administrative group includes George Sakier, engineer and designer, for design in industry; M. F. Agha, art director of Conde Nast Publications, for graphic arts; Robert L. Davison, housing expert, representing architecture; and Gilbert Seldes, director of programs for Columbia Broadcasting, representing education.

Among those who have watched the growth of the school, Victor D'Amico of the Museum of Modern Art and the Fieldston School, has said he regards it as doing most significant work in modern industrial design; and William Lescaze, architect, has stated that the Laboratory does a job badly needed for the past twenty-five years, and it should amply reward those who help it. Russel Wright, Rudolphe Rentsch, Tage Palm, Peter Muller-Munk, Bernhard Myers, and many other out-

standing designers have acclaimed its work. This particular group has sought to establish close relation between professional practice in the field and classroom procedure. All instructors are active participants in their crafts. Surely with such leaders in American industrial design who are eager and willing to cooperate in furthering the aims of this eminently practical school it should not be allowed to lapse, but should go on to great strength. It fulfills a need, and should become a sort of "finishing" course for those who have begun basic design studies in the field of adult art education.

The exhibition and sale of art of refugees which has been taking place on the ground floor of the Empire State Building has attracted much attention to the work of some three hundred refugee artists from Central Europe in painting, sculpture, textile and other crafts. The proceeds of the sale are being used to aid fellow refugees in their adjustment to American life.

The series of forums dealing with art in industry and advertising continues through the coming months. Meetings are held at the New York School of Applied Design for Women at 160 Lexington Avenue. Famous artist-designers lead the discussions, and members of the audience participate in general group talk on the improvement and development of industrial art in this country.

An interesting exhibition is in progress all through the month of January and until February 4 at the Brooklyn Museum. Eighty color drawings of Chorotegan pottery excavated and drawn by David Sequira in Nicaragua are shown in panels. A definite Mayan influence is seen in the human figures and geometrical and abstract designs. Since the drawings were made immediately after the excavation of the pottery, the colors are shown in full strength which tends to fade when in contact with air after a long period underground. The water colors used for the drawings are of the same kind of material as was used in the pottery. A notable feature is the use of a purplish black lustre paint made from manganese ore.



# Cooperative Curriculum Planning

Few people in the field of art education realize that in Detroit, on February 20 and 21, 1939, there was begun what will perhaps be one of the most important commissions in recent years for the study of an educational problem. This is the National Commission on Cooperative Curriculum Planning.

This Commission has been established by classroom teachers for the purpose of studying the American Secondary School Curriculum with a view to discovering more effective ways of developing cooperation in curriculum planning and in teaching.

Briefly, the history of the Commission may be outlined as follows: In Detroit, February 1939, representatives of the American Associations of Teachers of Journalism, of French, and of German; the American Home Economics Association; the Central Association of Science and Mathematics; the Music Educators National Conference; the National Association of Teachers of Speech; the National Councils of Teachers of English and of Mathematics; and the National Federation of Foreign Language Teachers got together and discussed the need of cooperation rather than competition among the various subject matter specialists on school staffs.

As a result of this two-day discussion group, the National Commission on Cooperative Curriculum Planning was founded with the various associations which the attending group represented as constituent and contributing organizations. It was voted to invite other subject matter areas to join in the movement, with the result that at the second meeting in Chicago, May 6, 1939, there were representatives from the Art Department of the National Education Association, the Eastern Arts Association, the National Association of Journalism Directors, the Department of Science of the N. E. A., and the Home Economics Section of the N. E. A., in addition to those organizations previously reported.

At this meeting, which in reality was the organization meeting, the officers elected and the business of the Detroit meeting were validated, the purpose of the Commission restated and the Commission named. The purpose of the Commission, cooperative curriculum planning, was incorporated in its name.

More fully stated, the purpose of the National Commission on Cooperative Curriculum Planning is two-fold: (1) To study ways in which teachers trained in their respective fields can more effectively contribute to a program of general education and (2) To develop curriculum units (so far as possible in actual school situations) based upon the learner's real life experiences and aiming at effective participation in the affairs of a democratic society.

It was decided to limit the activities of the Commission to the secondary school level for the present, and as a start toward a solution of its major problem, the Commission undertook the following activities: (1) A synthesis of general and specific aims and objectives of the various subject matter areas. (2) Analysis of the unique contributions of the various subject matter areas to general education. (3) A study of the unique aims of each subject matter area. (4) A survey of the many efforts being made throughout the country to co-operatively construct a curriculum.

These problems were understood to be not a new attempt to formulate such aims and objectives, etc., but an attempt to get them together for comparative purposes.

At the October 7 meeting in Chicago, there were no new constituent organizations present and as yet all subject matter areas are not represented, but these, no doubt, will have joined in the movement before the next meeting which will occur in February, 1940.

Upon invitation of the Commission, the Society for Curriculum Study has appointed a committee of curriculum

Reported by Aime H. Doucette, State Teachers College, Edinboro, Pennsylvania.

experts, consisting of W. S. Gray, University of Chicago; Malcolm McLean, University of Minnesota; Paul Misner, Superintendent of Schools, Glencoe, Illinois; Holland D. Roberts, Stanford University; and B. O. Smith, University of Illinois, to serve the Commission with counsel and technical aid. The Department of Secondary School Principals, through its Committee on Implementation, has generously offered its cooperation.

At the recent Chicago meeting, a report from Dr. Jamieson whose duty it was to attempt a synthesis of the Aims and Objectives of the subject matter areas contained many points of interest to us all. He pointed out, among other things, that various subject matter areas must recognize the fact that a disavowal of vested interests is necessary; they must recognize a two-fold purpose in the assumption of the contribution of each subject matter area to the general interests of all children and the specific interests of the particular child; their service is to a living generation rather than to one that is dead, and all seem to have as a starting point the needs and interests of children but are rather vague as to where they are going to take them.

It will be of particular interest to the people in the Art Education field to know that Dr. Jameison, in making his summary of the synthesis of Aims and Objectives, selected from all area objectives submitted, as a basis of his synthesis, the introductory statement and general aims and objectives of the field of Art Education published by the Eastern Arts Association in April, 1939, because he felt that with very little change, it was so well stated that it could be used for all areas of the secondary school.

The Eastern Arts Association has been represented at these meetings by Aimé H. Doucette, State Teachers College, Edinboro, Penna., and president of the Eastern Arts Association; and the Art Department of the National Education Association was represented at one meeting by Miss Rose A. Clark of Chicago. It is to be hoped that the other art organizations will in the near future participate in the activity of the Commission and be represented by both contribution and a delegate.

## INEXPENSIVE OBJECTS EXHIBITED

The Museum of Modern Art, New York City, has opened an exhibition of *Useful Objects Under Ten Dollars*. Instead of going back a thousand years for beautiful pottery vases and dishes used by the Chinese, or five thousand years to household objects found in the tombs of the Pharaohs, the Museum presents well-designed objects in general use today—dishes, bottles, forks, lamps and so on.

Most of the objects selected for the exhibition are examples of machine-made beauty in form and in finish. Contrasted with those are hand-made objects, examples of things that can still be made more cheaply and efficiently, and sometimes more beautifully, by hand than by machine.

Curtains of spun glass; bowls and trays of wood; kitchen utensils of plastics; lamp shades, vases and plates of shell-flex in translucent pastel colors; plates, coat hangers and salad spoon and fork in clear plexiglas and lucite; a hearth broom made of a Mexican palm leaf folded double; and many other articles have been chosen particularly to show the various uses to which old and new materials are being put today.

The exhibition will be shown through Sunday, January 7, 1940, after which it will be sent on tour throughout the country.

# POTTERY



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### EXHIBITION OF MAPS AND ATLASES

The San Francisco Museum of Art recently presented one of the finest private collections of maps and atlases in the world—the collection of Mr. Alfred H. de Vries of the Hauge, Holland. The exhibition, called *400 Years of Map-making*, gave a comprehensive and comprehensible survey of the development of cartography from the 16th Century to our own day.

Representative of the rare and beautiful items in the show were:

Mercator-Hondius' Atlas in three volumes, printed in Amsterdam in 1641. Mercator originated the term "atlas" and was one of the founders of cartography.

Blaeu's Atlas in 12 volumes—the first French edition, published in Amsterdam in 1663, with the City Books, most beautiful and expensive atlas ever published.

The *Grand Atlas* of Jaillot-Sanson, published in Paris in 1693.

The *Carte Chorographique des Pays-Bas Autrichiens* of J. Comte de Ferraris, published in 1777, first finished map made of an entire country by triangulation.

The *Atlas Universel de Geographie* of Ph. van der Maelen, published in Brussels in 1827, first depiction of the entire world on a single scale.

### JENSEN ACCEPTS TEACHING POST

Gustav Jensen, prominent designer for commerce and industry, has accepted an invitation to instruct two evenings a week at the New York School of Applied Design for Women. Mr. Jensen will deal with Industrial Design, its origins and current applications in competitive business.

According to Mr. Jensen, who has been a leading commercial designer for almost twenty years, he will teach the application of two vital principals, appropriateness and beauty, as the basic requirements of good industrial design.

## NEW BOOKS

*Gist of Art.* By John Sloan. 335 pp. American Artists Group, New York. \$3.75.

This is the first volume of a proposed series designed to be a concurrent record of distinguished living artists. It is intended that the authors of the various books of this series will be artists themselves. John Sloan, who writes *Gist of Art* is himself a leader and an influence in the development of a national art in this country. In the author's own words, this book "is not a biography. It is merely a record of the thoughts and impulses that have been behind my work and teaching."

There are twelve chapters and 278 illustrations. To any real student of art this is an interesting and valuable book, and, in addition, pleasant reading.

*Modern Art in America.* By Martha Candler Cheney. 180 pp. McGraw-Hill Book Company, New York, \$4.00.

Mrs. Cheney traces the career of modern American art from the Armory Show in 1913 through the hectic 'twenties, to the Federal Arts Project and today. The work of these years constitutes a remarkable record, unmistakably of the New World. It is complex, varied and could not be attributed to any other time nor could it have been produced by any other country.

The story is a lively one of colorful figures of artists of all groups, and included in the book are a number of statements by artists concerning their aims and their ideas about art. There are ninety-six pages of illustrations of the outstanding work of the period.

*Have We An American Art?* By Edward Alden Jewell. 232 pp. Longmans, Green and Co., New York. \$2.75.

Mr. Jewell's grasp of the cosmopolitan world of art is lucidly expressed in this book. He is, logically, the man to have written this book, which is an illuminating history of art in America; of its European and native influences; its trends and tendencies and of the art which will be produced here tomorrow.

The reader will find it written in an interesting fashion with many surprising conclusions.

*Art From the Mayans to Disney.* By Jean Charlot. 280 pp. Sheed & Ward, New York. \$2.00.

This is a book of Jean Charlot's collected articles, dealing mainly with American Art and only of that with which he has come in actual contact. His contacts, however, are varied and he takes us from the jungles of Yucatan to Hollywood. He writes of many interesting personalities and also theoretically discusses the latest art movements, including Surrealism.

*Mexican Popular Arts.* By Frances Toor. 107 pp. Printed in Mexico. Distributed in U. S. by Crown Publishers, N. Y. \$3.00.

The popular arts of Mexico are among the most varied and beautiful in the world. Practically every object is touched with beauty, no matter how humble and inexpensive.

Miss Toor has lived in Mexico almost seventeen years, gathering knowledge of the country at first hand, and in the book has provided a unique and comprehensive survey of the arts and crafts of the varied and colorful country. Her hope is that the book will inspire purchasers of the arts to demand good workmanship and good taste as the beauty of them is in danger due to the increased demand.

The reader will find the book to be most interesting and enlightening on the popular arts of an artistic country.



*Plaster Casting for the Student Sculptor.* By Victor Wager. 96 pp. The Manual Arts Press, Peoria, Illinois. \$3.

The object of the author is to explain, as simply as possible, the complicated processes of moulding the sculptor's model into plaster. His objective is well accomplished, the processes having been described and illustrated step by step, with ample annotations. The book is easily followed and will be of great value to the student.

*The Rhinegold, The Valkyrie, Siegfried and The Twilight of the Gods.* Adapted from Wagner's Opera by Robert Lawrence. Grosset & Dunlap, New York. 50c ea. vol.

These unique little volumes will delight all lovers of opera as they are in dramatic narrative with colorful pictures, enriched by musical quotations from the most famous scenes.

The editions have been authorized by The Metropolitan Opera Guild, Inc., hoping that increased understanding of the Opera will bring you increased pleasure.

*Block Printing Craft.* By Raymond W. Perry. 140 pp. Manual Arts Press, Peoria, Illinois. \$3.50.

This book is exceptionally comprehensive and practical as a guide to the making of block prints and as a source of appreciation of the art. It is written with clearness and is illustrated with numerous drawings and prints.

In order that the young artist may be aided in discovering a road to successful achievement in the craft or a true appreciation and love for prints, this book has been prepared with the definite purpose of stimulating an interest in block printing, and gives the necessary information for the designing and making of successful block prints.

*Fashion Drawing.* Doten and Boulard. 222 pp. Harper & Bros., New York and London. \$4.00.

This is a complete handbook of fashion art. The leading technics and media in use today are presented and yet the student is encouraged to develop his own original style when possible. The instruction starts with the selection and use of art supplies and furnishes all the basic information needed for drawing the fashion figure and securing the proper effects with different fabrics, together with sample drawings and a dictionary of fashion terms.

Miss Doten and Miss Boulard now have their own fashion studio, conducting sketch groups for professionals and teaching fashion illustration, textile design and color. They have spent three years preparing this comprehensive manual, which will be a great help to the student, teacher and practitioner of fashion art.

*Birds in Design.* By Walter Karl Titze. 20 illustrations. San Francisco, California. \$3.75.

Unusual in its every detail, this mammoth volume is 13 inches wide, 18 inches deep and contains twenty full-size illustrations of all-over designs. Birds constitute the theme throughout, developed in the mode of today.

"The purpose of the folio," according to Mr. Titze, "is to illustrate how simple line and space may be developed into pleasing pattern."

The work is spiral bound between sturdy covers, and was printed by hand in the silk screen method.

*World-Famous Paintings.* By Rockwell Kent. 416 pp. Wm. H. Wise & Co., New York. \$2.95.

What is believed to be the largest single edition of a book ever produced—300,000 copies of 416 pages each and

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100 full color inserts of artists's proofs—will go into publication next week. The volume titled *World-Famous Paintings* has been written by Rockwell Kent, who also has designed the unique end papers. Included in it are reproductions of great works in leading collections, ranging from Old Masters to modern. This venture is aimed largely at popularizing art and getting the book into the hands of not only connoisseurs but families who ordinarily do not purchase, or cannot afford, beautiful cultural books on art.

Among the reproductions of priceless art in the important galleries of the world are the works of Whistler, Millet, Da Vinci, Raphael, Van Gogh, Gainsborough, Reynolds, Rembrandt, Michelangelo, Titian, Rubens, Van Dyck, Holbein, Velasquez, Corot, Cezanne, Sargent, Grant Wood, Albert Ryder, Winslow Homer, Thomas Eakins, George Bellows and many others. There is in *World-Famous Paintings* a wide range of landscapes, seascapes, portraits, groups and still life.

### COLOR BLIND TEST

An interesting chart designed to help you determine whether or not you are color blind is available free from the George H. Morrill Company, Division of General Printing Ink Corporation, 100 Sixth Avenue, New York City. You are invited to write them for a copy.

## TEXTILE AUTHORITY LECTURES

Dr. Harold K. Van Buren, one of the few recognized experts on the subject of linen textiles in the United States, brought to the California College of Arts and Crafts a collection of the work of most of the finest textile designers in the country on the occasion of his two lecture appearances there recently. Handblocked linen textiles by Ruth Reeves, Marguerite Margentime, Ollie Scott Butler, Julian Elfenbein, Denise Morgan, and Paul Benedict, in the form of table linens which are in harmony with contemporary trends in interior and architectural design were shown.

The lecturer, a designer and an educator in his own right, has lectured in institutions from coast to coast in the effort to bring the American public to an awareness of what is being accomplished in the United States by our own designers. The fabrics were hand-blocked by American artisans, with American dyes, in American plants, and for the most part, the inspirations for the designs came from purely American sources.

Dr. Van Buren described the linen industry and what is being done to build it up—flax culture, conversion into linen, spinning, and weaving; as well as the work of American designers, and textile designing as a career.

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## EXHIBITION OF CREATIVE GROWTH

Special exhibition space, designed to serve the needs of art students between the ages of twelve and eighteen opened to the public at the Museum of Modern Art, 11 West 53rd Street, New York City, inaugurating the Young People's Gallery season.

The gallery opened with an "Exhibition of Creative Growth: Childhood to Maturity," consisting of oils, watercolors, drawings, lithographs, etchings, ceramics, wood carving, and embroidery produced by Dahlov Zorach Ipcar from the age of three years to her present age of twenty-two.

All exhibitions shown in the Young People's Gallery will be selected for, or by, pupils in the art classes of secondary schools. Occasionally a showing of their own work will be held.

In addition to the several exhibitions it will show at the museum, the Young People's Gallery will circulate fifteen rotating exhibitions to secondary schools.

## CLEVELAND MUSEUM OF ART

The Cleveland Museum of Art announces the following schedule of exhibitions to be held during the coming months:

January 4 through February 4, French 18th Century Silver; January 3 through January 21, 19th and 20th Century American Paintings; January 2 through January 24, Prints of Kathe Kollwitz; January 2 through January 31, Color Reproductions of Famous Paintings (National Art Society, New York); January 27 through March 17, Prints Presented by The Print Club; January 10 through February 25, The Eauhaus Exhibit (Museum of Modern Art); February 1 through February 29 or February 6 through March 7, Masterpieces of Art from the New York World's Fair; March 2 through March 31, Chinoiserie—Toiles and Engravings; March, Chinese Ceramics; March 15 through April 14, Modern French Tapestries.

## FINNISH PAINTER IN AMERICA

Juho Rissanen, one of Finland's best known contemporary artists, arrived recently in New York, the first Finnish painter of importance to visit in this country.

A protégé of Edelfelt, Rissanen studied in Helsinki, later in Russia under Ilja Repin, then in Italy and France. Despite his prolific paintings, he brought nothing with him, because his works hang in museums and private collections all over Finland, in Copenhagen, Antwerp, Gothenberg, Stockholm, Budapest, in Australia, Belgium, Russian, France and England.

He works in water colors, oils, fresco, and on glass. Some of his windows were done for the Finnish Central Co-operative Building, and for the Bank of Finland.

He is a member of the Beaux Arts Academy of Finland, the Beaux Arts Academy of Sweden, and of the Paris Salon d'Automne.

## POTTERY PROJECT

The W.P.A. has established a pottery project at the Missouri School of Mines and Metallurgy, Rolla, Missouri, appropriating \$11,500 for the project. The work is to be under the sponsorship of Dr. H. H. Buehler, of the Missouri Geological Survey, in cooperation with Dr. Paul G. Herold, of the Ceramic Engineering Department of the School of Mines. The purpose of the project is to develop the use of Missouri raw materials for the manufacture of pottery, and also to develop new designs for ceramic wares. Clays to be used will be obtained from deposits in Southeastern Missouri which have not been commercially developed. The ware which is to be produced will be used in the visual aid education, nursery, housekeeping aid and school lunch projects sponsored by the W.P.A.



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● **CREATIVE PAINTING OF LANDSCAPE.** Professor Martin shows how an artist selects and interprets different aspects of a landscape in terms of water color medium. The scenes were taken in and near Provincetown, Mass. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **THEATER DESIGN.** A demonstration by Florence Ludins, teacher of fine arts in New York City secondary schools, of how line, dark-and-light, and lighting create the mood of tragedy and comedy in a stage setting. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

## ARTISTS AT WORK SERIES

● **LYND WARD AT WORK.** The noted American graphic artist engraves a block for his novel in woodcuts, "Vertigo", showing the complete process of wood engraving. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **WILLIAM GROPPER AT WORK.** A stirring illustration of "Woman Defending Her Home", by William Gropper, Guggenheim Fellow in Art, and exhibitor in the Metropolitan Museum of Art. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **GEORGE GROSZ AT WORK.** Guggenheim Fellow in Art, and exhibitor in the Museum of Modern Art. The famous painter is shown at work in his studio on an oil painting. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

## ARTS AND CRAFTS SERIES

● **MAKE A MASK.** A demonstration by Florence Ludins of the making of a papier mache mask, especially adapted for Junior High School and Senior High School levels. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **MAKE A METAL PLAQUE.** A demonstration by Florence Ludins, of the making of a metal plaque, showing the process in complete detail, adapted for Junior and Senior High School. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

● **MAKE A LINOLEUM BLOCK.** A demonstration by Florence Ludins, of the cutting of a linoleum block, showing the use of tools, and printing, for Junior and Senior High School. 1 reel, 16 mm. silent, \$1.50 per day, \$21 per print.

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